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BBC

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The OFFICIAL MAGAZINE
of the BBC television series

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BRADLEY WALSH

EXCLUSIVE INTERVIEW

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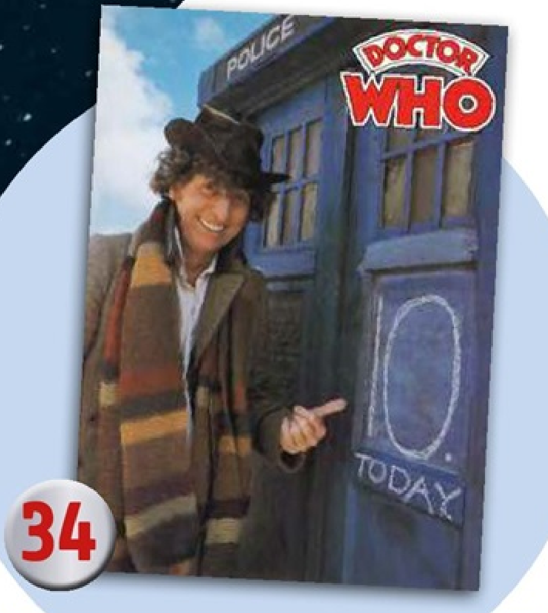

DOCTOR WHO
DOCTOR WHO
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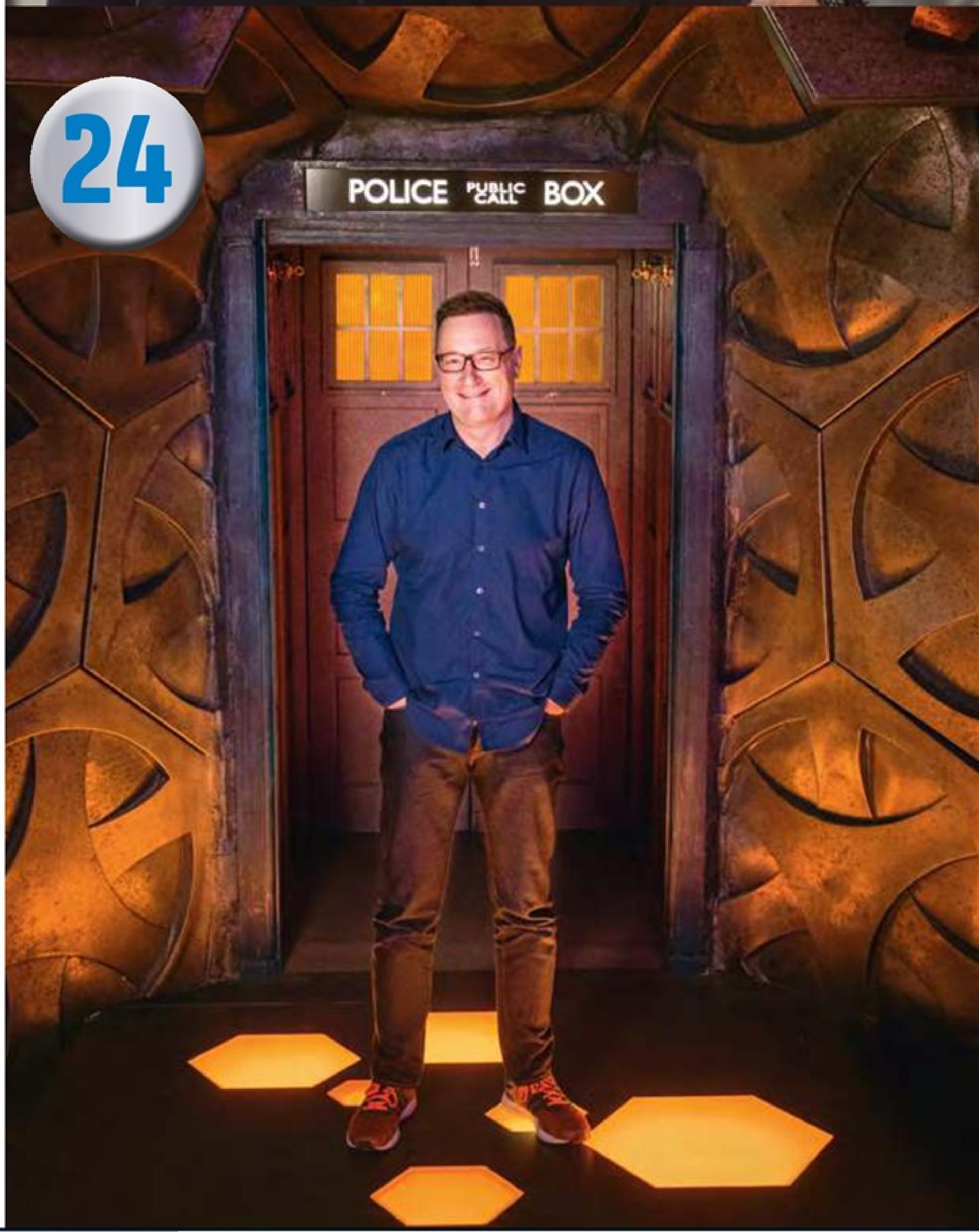

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BBC DOCTOR WHO MAGAZINE

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Welcome

Everyone has their own particular way of arranging their collections. The hero of Nick Hornby's *High Fidelity* famously arranges his records *autobiographically* – "If I want to find the song *Landslide* by Fleetwood Mac, I have to remember I bought it for someone in the 'Fall of 1983' pile, but didn't give it to them for personal reasons."

When I visit my parents on Boxing Day I'm reminded of my dad's own – possibly unique – system for filing his extensive DVD collection. Not for him the staid convention of arranging his discs alphabetically. Or even by genre. My dad has shelves of DVDs stacked in *historical* order. Dinosaur epics such as *One Million Years BC* are at the beginning of his collection, while science-fiction films such as *Forbidden Planet* and *Waterworld* are at the very end.

A couple of years ago I pointed out that his *Star Wars* box set was incorrectly filed at the right-hand side of one shelf; the saga is, after all, set "A long time ago in a galaxy far, far away." But the other day I noticed that it's still stuck in the same place. Maybe shifting the couple of hundred preceding DVDs up a few inches was just too much hassle.

My dad's always liked *Doctor Who*, but perhaps it's just as well he doesn't like it enough to collect the DVDs or Blu-rays. Under his current system, finding appropriate places for all the Doctor's time-travelling adventures would be a nightmare.

Surveying the futuristic end of my dad's collection reminded me that Hollywood has made countless dodgy predictions about life in the 21st century. Just a couple of months ago it was strange to think we'd lived through November 2019, the date of the original *Blade Runner*. But we've now arrived at a time that seems even more exotic and far-flung.

What do we make of the things *Doctor Who* predicted would have happened by the space year 2020? Jeremy Thorpe never actually made it to 10 Downing Street (*The Green Death*) but Margaret Thatcher did (*Terror of the Zygons*). As far as I remember the Earth hasn't been invaded yet (*Genesis of the Daleks*), and the adventures of the Karkus have yet to appear in the strip sections of the hourly telepress (*The Mind Robber*), even though Zoe was an avid reader in 2000.

When I was a child, 2020 was a time that seemed to only exist in programmes like *Doctor Who*. Having been raised on the legends of the Apollo missions and other space explorations, I probably thought we'd all be living on Mars, or at least the Moon, by now.

Did I give any thought to whether *Doctor Who* would still be on the air? I can't remember. But I certainly didn't imagine that television could be as lavish as *Spyfall*, a *Doctor Who* story with production values worthy of a feature film.

Welcome to the future!

Marcus

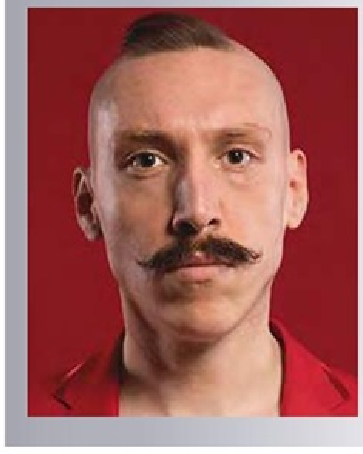
THIS ISSUE'S CONTRIBUTORS INCLUDE

Ben Morris

Ben has been illustrating for **DWM** since 2004, starting with *Production Notes* and now *The Blogs of Doom* (page 82). He's illustrated five BBC books, including *Who-ology* and *Whographica*. The rest of the time he can be found drawing cityscapes while listening to obscure Eurovision songs, surrounded by many dogs.

Jamie Lenman

Jamie is a musician and illustrator who grew up with **DWM** when the show was off the telly. He drew the cartoon *Doctor Whoah!* for eight years before moving on to editorial illustration and writing the odd article between touring and recording. On page 73 he reviews the new vinyl release of *The Web Planet*.



Barnaby Eaton-Jones

Barnaby's *Doctor Who* credentials include adapting and producing the audio version of **DWM**'s long-running Jackie Jenkins diary column, as well as putting on and performing in numerous silly spoofs for conventions. (Read more about these on page 40.) He owns a long scarf and is a failed Nicholas Briggs impersonator.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe…

The Eight Masters

John Simm will return as the Master in a new Big Finish audio adventure that marks five decades of the Doctor's nemesis.

Masterful, written by James Goss, will also feature Geoffrey Beevers, Derek Jacobi, Eric Roberts, Michelle Gomez, Mark Gatiss, Alex Macqueen and Milo Parker as other incarnations of the Doctor's arch-enemy.

"It was all Jason Haigh-Ellery's idea," says producer David Richardson. "'We should do a special for the 50th anniversary of the Master in 2021,' he said, and I leapt at the chance to produce it.

"My first port of call was securing the talents of our Masters (and Missy). Many of them had worked for us before, but for John Simm this was his Big Finish debut. I had one of the best days of my life in studio with Sir Derek Jacobi and John Simm. This may be a line-up of pure, unadulterated evil – but behind every sinister smile there's a lovely actor we're blessed to work with!"

The cast and crew of *Masterful* includes David Richardson, Toby Hrycek-Robinson, John Simm, Derek Jacobi, Aurora Burghart and Ken Bentley.

The Master (John Simm) reborn, in *Utopia* (2017).

John played the Master on television from 2007's *Utopia*, and most recently appeared in *World Enough and Time/The Doctor Falls* (2017), opposite Peter Capaldi and alongside Michelle Gomez.

"It's a real honour to play this character: the nemesis of the Doctor," says John. "He's everything the Doctor is but he's evil. And it's been great recording with Big Finish. You don't get bored, it's fantastic. It's fun. It went really quickly. And I got to work with Derek Jacobi."

Masterful, which also stars Katy Manning and Jon Culshaw, will be released in January 2021. This will be 50 years since Katy made her on-screen debut as Jo Grant in *Terror of the Autons*.

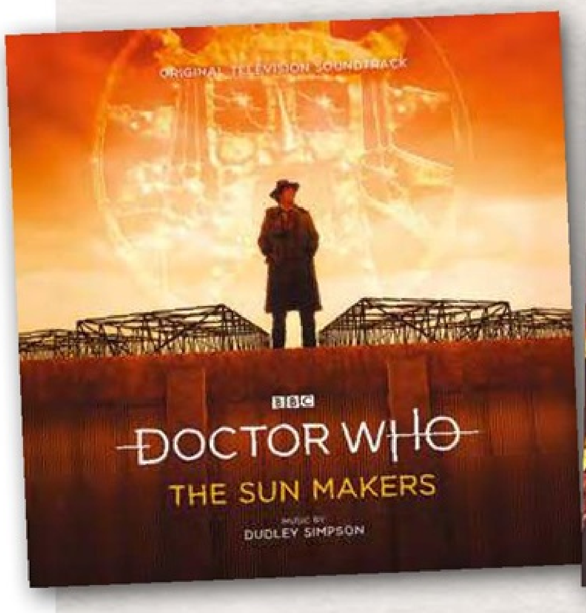
"I don't think about it being 50 years ago," says Katy. "The moment I get in the studio, time is irrelevant to me. But, of course, we had the Master in my very first episode. It was a very exciting time. Roger Delgado [who played the first Master] was so charming – the sweetest, most gentle man you could possibly spend time with. But the moment he put that little piece of hair on and that beard, he became this evil person.

"The Master is one of the most wonderful characters," Katy continues. "And of course he can come back, like the Doctor, in any way, shape or form. I applaud Missy. I think Michelle Gomez is extraordinary. But they've all been brilliant and brought their own different magic."

Jo Grant (Katy Manning) in *Terror of the Autons* (1971).

Masterful is now available to pre-order as a limited edition eight-CD box set (priced at £44.99), or to download (at £39.99) at *bigfinish.com*

Revisiting Vinyl



ORIGINAL TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE VISITATION
MUSIC BY
PADDY KINGSLAND

Two more CD and vinyl soundtrack albums are on the way.

Silva Screen Records is releasing the scores from the 1977 story *The Sun Makers* and 1982's *The Visitation*. *The Sun Makers* features the Fourth Doctor and Leela, and *The Visitation* features the Fifth Doctor, Tegan, Nyssa and Turlough.

The incidental music for *The Sun Makers* was composed by Dudley Simpson, while the Radiophonic Workshop's Paddy Kingsland composed the music for *The Visitation*. Kingsland also contributes booklet notes to the new album of his music.

Both releases include Ron Grainer's opening and closing theme music, plus specially commissioned cover art designed by Clayton Hickman.

The CDs (RRP £8.99) and the LPs (RRP £18.99) will be available from Amazon and *silvascreen.com*. For more information visit *doctorwhomusic.com*

Target Range Expanded

Seven new titles will be added to the Target Books range this spring, including the first novelisation of a Thirteenth Doctor story.

The collection includes paperback editions of Eric Saward's novelisations of *Resurrection of the Daleks* (1984) and *Revelation of the Daleks* (1985), following their hardback publication last year.

Yaz (Mandip Gill), the Doctor (Jodie Whittaker) and Willa (Tilly Steele) in *The Witchfinders* (2018).

These will be accompanied by Target editions of James Goss' adaptation of Douglas Adams' 1978 story *The Pirate Planet*, and a reissue of Gary Russell's novelisation of the 1996 TV movie.

There will also be three brand-new novelisations, each written by their original screenwriters: 2018's *The Witchfinders* by Joy Wilkinson (the first Thirteenth Doctor adventure to be published under the Target imprint), 2005's *Dalek* by Robert Shearman and 2013's *The Crimson Horror* by Mark Gatiss.

"I'm thrilled to become part of the illustrious tradition of Target novels," says Joy. "It was so much fun dipping my toe back into prose with *The Target Storybook*, so I'm now relishing the chance to return to the world of *The Witchfinders*. It's a great chance to spend more time with the Doctor and fam, hang with King James, and find out more about the mysteries of Bilehurst Cragg and the mighty, muddy Morax."

Robert Shearman is similarly excited. "I'm still pinching myself that I was asked to write the first Dalek story of the new series – and that was 15 years ago!" he says. "There have been so many adventures since, and so many new Doctors, and, of course, so many more Daleks. It feels like a real honour now to go back in time and relive my script... and maybe reveal a few surprises that never made it to the screen."

The Doctor (Matt Smith) and Jenny (Catrin Stewart) in *The Crimson Horror* (2013).

"To become a Target author after all these years is a complete delight!" says Mark Gatiss. "It's been lovely to revisit one of my favourite scripts and flesh out the lurid residents of Sweetville in all their crimson finery."

BBC Books will publish the seven Target novels on 23 July 2020, each with newly commissioned cover artwork by Anthony Dry.

Eleventh Hour

Series 5 of *Doctor Who*, starring Matt Smith as the Eleventh Doctor and Karen Gillan as Amy Pond, is the latest box set to be released as a Steelbook Blu-ray.

The Steelbook, which features exclusive new artwork by Sophie Cowdrey, contains 13 episodes from 2010: *The Eleventh Hour, The Beast Below, Victory of the Daleks, The Time of Angels/Flesh and Stone, The Vampires of Venice, Amy's Choice, The Hungry* Earth/Cold *Blood, Vincent and the Doctor, The Lodger* and *The Pandorica Opens/ The Big Bang.*

Bonus features include two *Meanwhile in the TARDIS* additional scenes, four instalments of *The Monster Files*, a three-part video diary, 13 *Doctor Who Confidential* cut-downs, six in-vision commentaries, outtakes and over 20 teasers and trailers.

The Complete Fifth Series Steelbook is available to pre-order now from Amazon, ahead of its release on Monday 10 February, RRP £35.73.

Fracture in Time

An immersive show inspired by *Doctor Who* is on the way.

Doctor Who Time Fracture: An Immersive Adventure will premiere in late 2020 at a London location, to be announced. It's produced by BBC Studios in partnership with Immersive Everywhere.

Tickets aren't available until February; however, audiences can purchase 'Gallifreyan Coin' tokens prior to the on-sale date. Each token purchased equates to one ticket and will provide priority access to book for the date and time of your preferred performance.

Tokens are available at *immersivedoctorwho.com* and further details will be announced in February.

Modern Art

Fourteen new limited-edition *Doctor Who* images are available as fine art prints from Classic Stills.

Included in the new collection are high-definition prints of memorable *Doctor Who* moments, including the Daleks crossing Westminster Bridge from Season 2 (1964) and the Doctor meeting Vincent Van Gogh in 2010's *Vincent and the Doctor*.

All Classic Stills images are developed using the chromogenic print process and are printed on archival-quality photo paper. One hundred individually numbered hand-framed prints of each photo are available. Prices start from £125.

The *Doctor Who* collection will be available for purchase in the US, Canada, UK and Ireland. For more information on Classic Stills and the *Doctor Who* collection, visit *classicstills.co.uk*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

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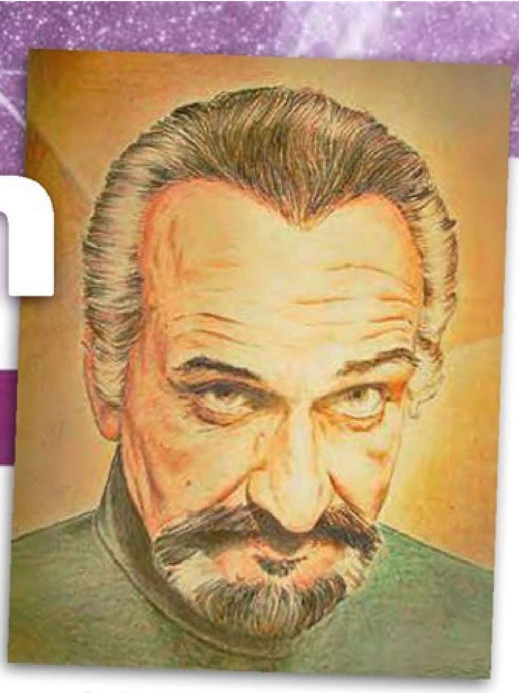
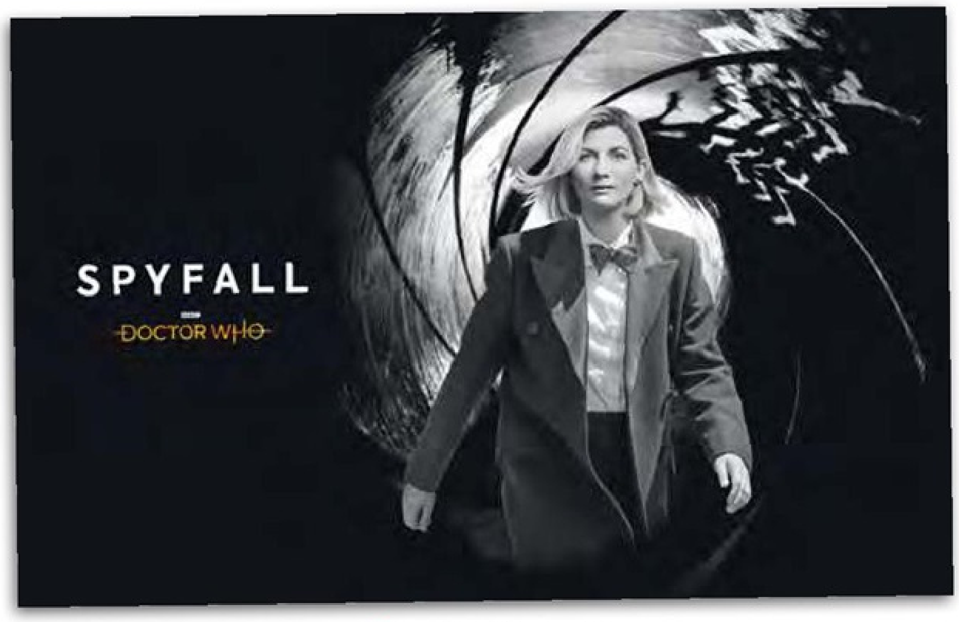


The King of the Midnight Planet by Tony Farrell.



Spyfall by Whovian Life.

At the time of going to press, *Spyfall* Parts One and Two are yet to air – so we'll have your reviews of the first episodes of Series 12 next issue. But for now, here's what you thought of the trailers...

BACK WITH A BANG!

CAITLIN LINCOLNSHIRE
Doctor Who is back! Bigger and better than ever! It looks as though this series more secrets will be revealed and that the fam will learn much more about the Doctor – perhaps even stuff they probably wouldn't want to know. I'm looking forward to seeing the Doctor in her new outfits and where this new, seemingly darker series takes us.

HARRY JORDAN EMAIL
Once again, the cinematography looks outstanding. The show looks beautiful. The Cybermen have always been my favourite monsters, so to see them back, and with a new look, is very exciting. I can't wait to see Jodie Whittaker back in action and battling the Judoon. I think we're in for a treat with Series 12!

The Cybermen are back!

RACHEL WYLD EMAIL
I was crying when I saw the trailer. Move over James Bond – the Doctor doesn't have the licence to kill, but she does have the kindness to help people whenever she can.

SAMUEL BUNNAGE EMAIL
I got excited seeing some of the new monsters and the car chase sequences in the trailer, as well as the brief glimpse of a Judoon and a Cyberman. I'm especially looking forward to seeing a darker side to the Thirteenth Doctor!

LUKE BENNETT EMAIL
Series 12 looks like it will be the greatest series of 'new' *Who*, with the trailer showing loads of old villains. It's exactly what I wanted and I can't hope for anything more from my favourite show in 2020.

HAL CURRY EMAIL
The latest trailer got me very hyped for the upcoming series! Plus this trailer hinted at a Series 12 story arc – something that was sorely missed from Series 11.

DAVID LEVER EMAIL
Me and my friends thought the Series 12 trailer was really exciting. If the series is half as good as it looks, it's gonna be a whopper. However, we did disagree on one thing. They thought one of the aliens was a redesigned Racnoss [from 2006's *The Runaway Bride*] and I disagreed. Now we have a bet on it. If they're right I buy them all biscuits. If I'm right they buy me biscuits. I fear the repercussions of this decision. The stakes have never been higher.

RICHARD ORR EMAIL
What a trailer! Explosions, the Doctor on a motorbike, Cybermen, Stephen Fry, Lenny Henry, the Doctor in a suit, Judoon... and why is Yaz crying?! Consider me intrigued. This series looks like it is going to take us to hell and back via a planet or three. The moment the breakneck speed of the trailer stopped and slowed gave me goose-bumps. Something is coming. But what? I can't wait to find out!

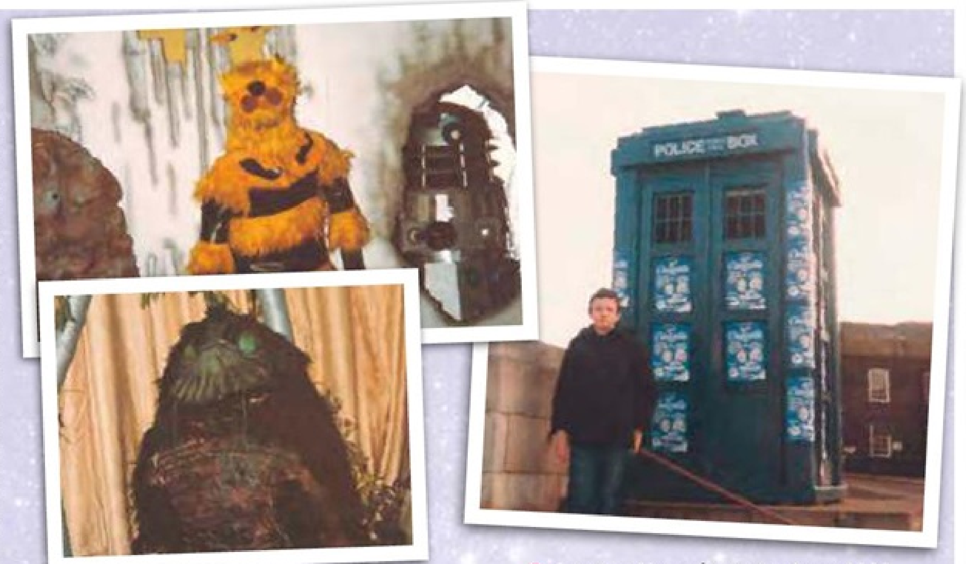
Neither can we! The new series continues on Sunday evenings on BBC One.

STAR LETTER

STEPHEN MOXON EMAIL
What a joy to read about the production of *Cinderella* at the Assembly Hall Theatre in Tunbridge Wells [**Doctor Who Magazine** 546]. It brought back some lovely memories of being young, way back in 1982. I was one of the 50 people who won a free ticket to see the pantomime (although I then forced my parents to buy tickets for themselves, so that they could take me!).

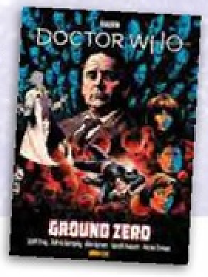
I met Peter Davison at the book signing before. It was the first time I had met a *Doctor Who* celebrity and I was a bit in awe, especially as he was in full Doctor costume.

My only memory of the pantomime itself is of Anthony Ainley, who danced and sang – so unlike the Master! I have just dusted off my photo album as I remember taking a few pictures of the backstage exhibition. And there they are: an Axon, a 1960s Dalek, a Mandrel and a Menoptra. Plus a picture of me next to the TARDIS outside the theatre, looking very serious!

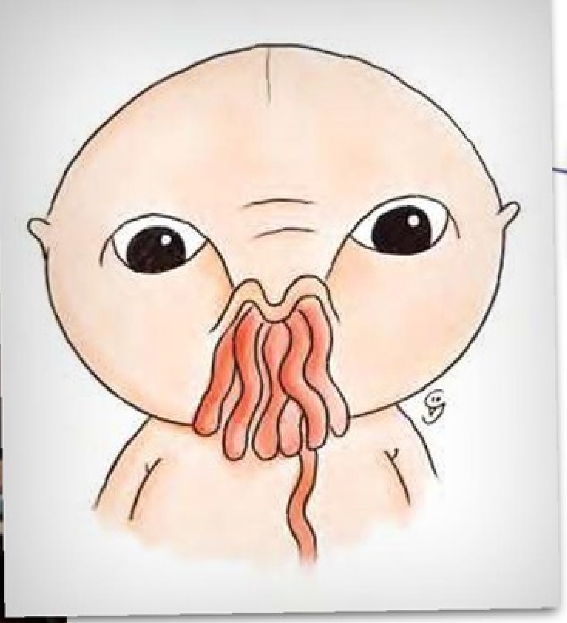


Stephen Moxon's photos from 1982.

Stephen's letter wins him a copy of *Ground Zero*, the latest comics collection from Panini UK, featuring classic strips from the pages of **DWM**. It's available now, price £15.99.



Sky Silvestry (Lesley Sharp) and the Doctor (David Tennant) in *Midnight* (2008).



Cartoonist Garry Vaux imagines what an Ood baby might look like!

Now for some more new *Doctor Who*... Seven new Target Books will be published this year, including *Dalek* (2005) by Robert Shearman, *The Crimson Horror* (2013) by Mark Gatiss and *The Witchfinders* (2018) by Joy Wilkinson.

FUTURE TARGETS

TONY FLYER PEMBROKESHIRE

Great selections for the next set of novelisations! I'd also love to see novelisations of the following...

Father's Day [2005], because the Ninth Doctor comes close to abandoning his fragile faith in human beings and there's no good option on that day. *Midnight* [2008], because the fear and the scares in that story depend on the enigmatic nature of the monster, and by adding context to the passengers, the planet and its history, you could boil those scares down to cold, sweaty terror. *A Christmas Carol* [2010], because the mindscape of Kazran would be fun to write and even better to read as he fundamentally changes his nature through the Doctor's shameless interference. And *Demons of the Punjab* [2018], because, while it delivered a beautiful, moving story on TV, the novelisation could give readers more background on Partition.

Chris Cooper's book *The Krillitane Storm* (2009).

CHRISTOPHER COOPER EMAIL

A potential Target novelisation? Let's go for *School Reunion* [2006], which could be written by me as a sequel or prequel to my BBC Books tie-in novel, *The Krillitane Storm*!

SIMON IBISON EMAIL

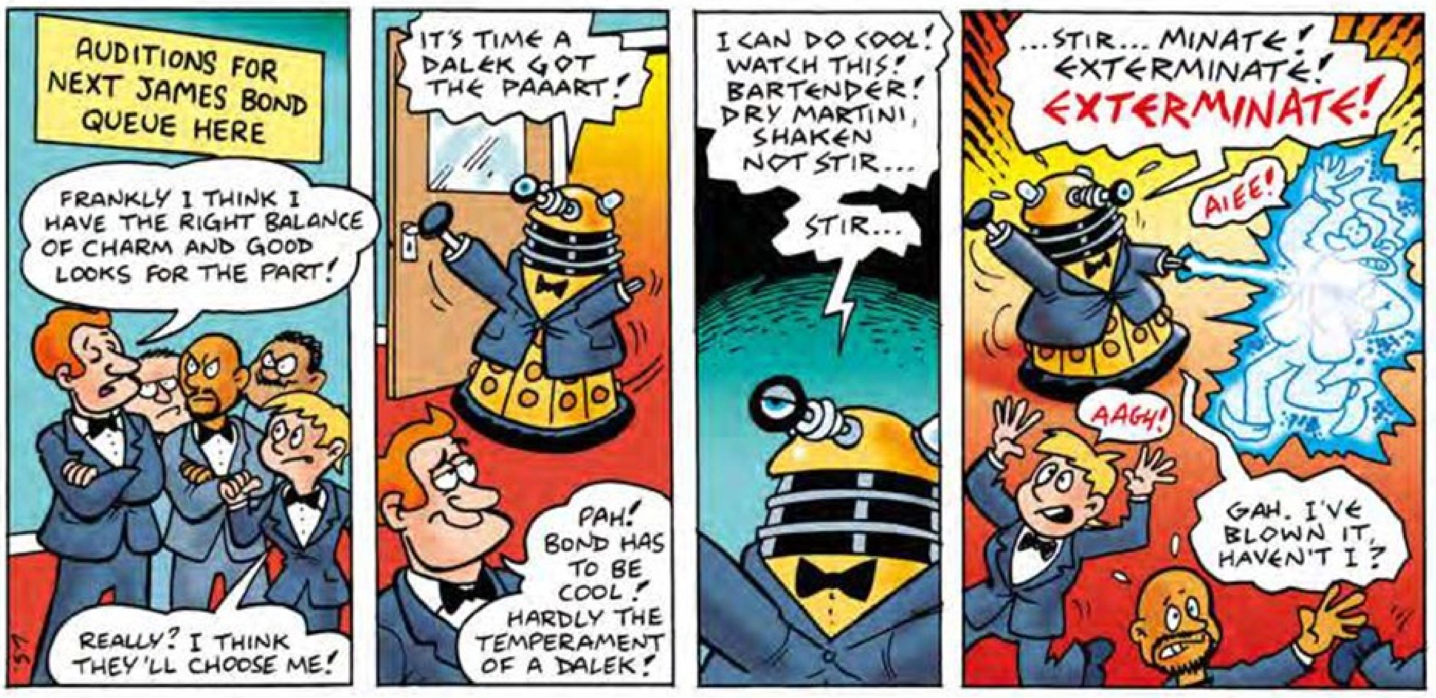
I'd love to see *The Doctor's Wife* [2011] novelised by Neil Gaiman. I imagine in his hands the novel would become a weighty, universe-defining tome that would blow us all away. I'd also genuinely love to see what Russell T Davies would do with *Love & Monsters* [2006]. Jenny T Colgan's adaptation of [2005's] *The Christmas Invasion* was wonderful, so anything by her. Then *The Eleventh Hour* [2010] by Steven Moffat and *The Woman Who Fell to Earth* [2018] by Chris Chibnall, please!

TOBY HALL EMAIL

I would like to see *The Waters of Mars* [2005] novelised because, while I'm sure it's a good story, I watched it once and had nightmares for weeks and have never plucked up the courage to watch it again. If it was a Target novel I could →

Idris (Suranne Jones) and the Doctor (Matt Smith) in *The Doctor's Wife* (2011).

The Daft Dimension BY LEW STRINGER


AUDITIONS FOR NEXT JAMES BOND QUEUE HERE
FRANKLY I THINK I HAVE THE RIGHT BALANCE OF CHARM AND GOOD LOOKS FOR THE PART!
REALLY? I THINK THEY'LL CHOOSE ME!
IT'S TIME A DALEK GOT THE PAAART!
PAH! BOND HAS TO BE COOL! HARDLY THE TEMPERAMENT OF A DALEK!
I CAN DO COOL! WATCH THIS! BARTENDER! DRY MARTINI, SHAKEN NOT STIR...
STIR...
...STIR... MINATE! EXTERMINATE! EXTERMINATE!
AIEE!
AAGH!
GAH. I'VE BLOWN IT, HAVEN'T I?

WHO TUBE

This issue's selection of *Who*-related videos...

The Judoon surprise some commuters and *Doctor Who* fans as they take over London's Victoria Station. Go to: *tinyurl.com/JudoonLondonVictoria*

Kids ask Jodie Whittaker questions about *Doctor Who, Iron Man*, toilets, scary creatures and more on BBC Radio 1. *Go to: tinyurl.com/KidsAskJodie*

Graham Norton surprises Jodie Whittaker with an award for her cover of Coldplay's song *Yellow* for Children in Need. Go to: *tinyurl.com/JodieYellowAward*

A new, 96-minute documentary about France's vibrant *Doctor Who* fan community. With English subtitles. Go to: *tinyurl.com/FrenchFandom*

Watch a fan-made *Doctor* Who-themed parody of the opening scene of the James Bond movie *Skyfall*. Go to: *tinyurl.com/Timefall*

Galaxy Forum

ON TWITTER…

Which post-2005 Doctor Who stories would you like to see novelised as Target books?

@Chap_with_wings After *Rose*, I want to see RTD continue with his stories, starting with *The End of the World* [2005]. Or get a Target writer to return: Marc Platt's *Hell Bent* [2015]? John Peel's *Asylum of the Daleks* [2012]? Philip Hinchcliffe's *Planet of the Ood* [2008]?

@54321mls All of them. But especially the Moffat oeuvre: *The Girl in the Fireplace* [2006], *Blink* [2007] and *Silence in the Library/Forest of the Dead* [2008].

@jkristineh *Human Nature/The Family of Blood* [2007], if only for the *ridiculous* awesomeness of Paul Cornell adapting the story back into a novel.

@mincher69 *Blink, The Unquiet Dead* [2005], *The Shakespeare Code* [2007]. All would be brilliant as novels.

@stephengraves *The End of Time* [2009-10] adapted by Lance Parkin. Get on it.

@BrokenSoul79 I am just so happy that I will be able to complete my *Key to Time* novels with *The Pirate Planet*.

Reader Chris Thomas spotted this mural at Claremont Station in Perth, Western Australia. The picture looks suspiciously like 80s companion Nyssa!

A Dalek plate painted by Rob Johnson.

→ experience it again without fear. Although it would probably have to be placed face down as the Flood would undoubtedly be on the cover and they were the catalyst for my nightmares.

The Doctor (Jodie Whittaker) confronts Becka Savage (Siobhan Finneran) in *The Witchfinders* (2018).

ANDREW HSIEH EMAIL

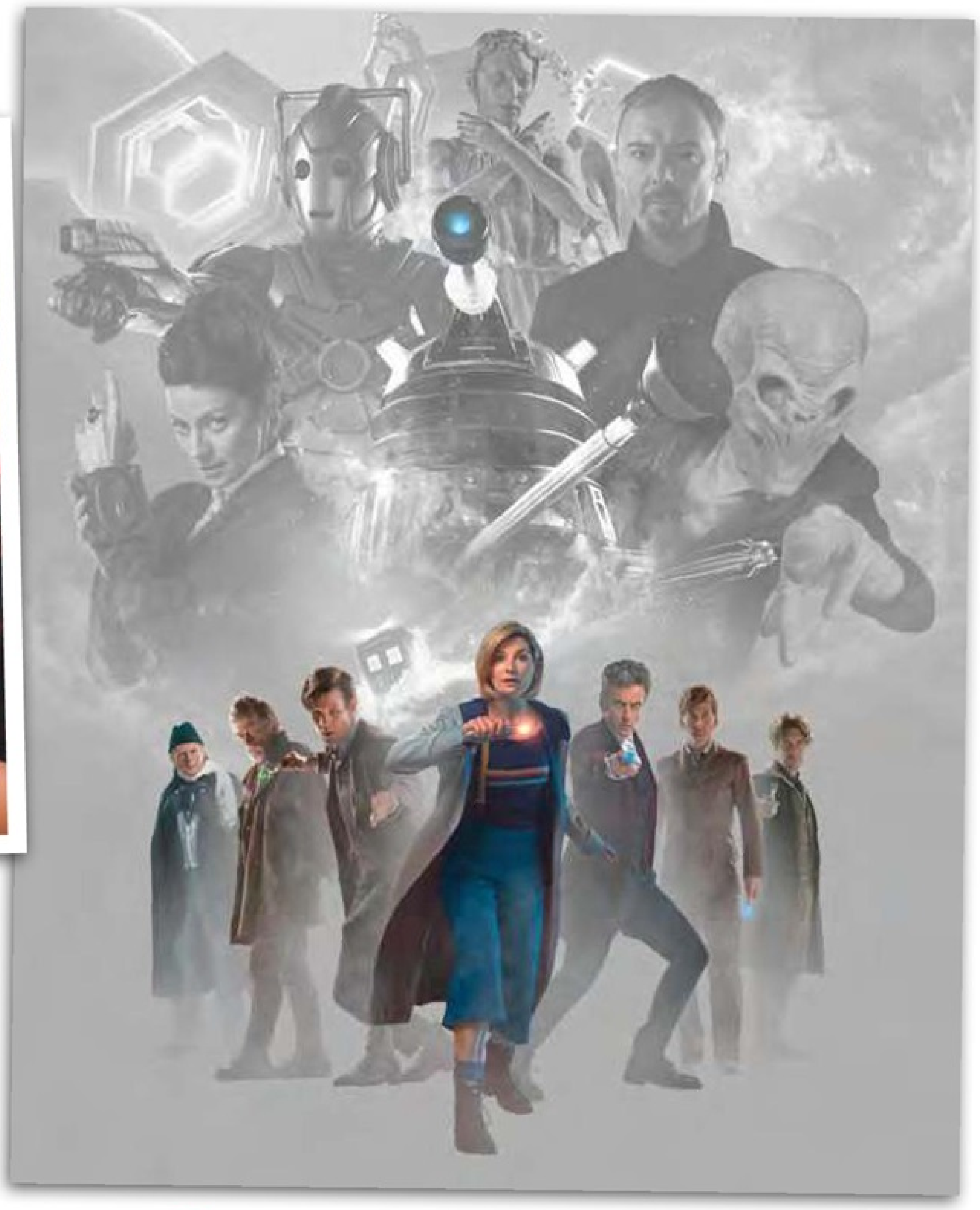
I'm extremely excited about the forthcoming Target novelisations of Rob Shearman's *Dalek*, Mark Gatiss' *The Crimson Horror* and Joy Wilkinson's *The Witchfinders*.

I'd love to see *School Reunion* novelised. Toby Whithouse's first *Doctor Who* episode is an all-time favourite of mine.

It features not only the return of the beloved Sarah Jane Smith and K9, but the unique concept of an alien race disguising themselves as 'shady' schoolteachers and dinner ladies, by serving chips to (almost) every student. A simple, straightforward storyline for anybody to devour in prose. How about a prologue as well?

CHARLIE DAWSON EMAIL

I think that *Bad Wolf/The Parting of the Ways* [2005] should be novelised because it was the first finale of the new series, plus it was the first and only time (in my opinion) that the Daleks were genuinely scary and intimidating. The acting, writing, atmosphere, music and tone all made it sound like the worst situation ever and, watching it broadcast as a kid, I was tense and gripped as anything. It always will be my favourite episode and that was the turning point of me becoming obsessed with the show!



The Thirteenth Doctor leads this montage by Ross Muscroft.

GREATEST SHOWMAN

BRADLEY BOTTOMLEY EMAIL

I'd like to congratulate the team behind the excellent and thought-provoking documentary *Showman: The Life of John Nathan-Turner* [from the Blu-ray box set *Doctor Who: The Collection – Season 26*], having seen it at a preview screening at the BFI on *Doctor Who*'s 56th birthday. It shone a new light on the man and showed his love for the show, even though he was battling against the odds at times to keep the series alive.

It's a great shame JNT never got to see *Doctor Who* reborn and become the worldwide show it is today. Maybe without JNT staying on so long and keeping it going, perhaps today *Doctor Who* would just be remembered as a retro classic.

You can read our review of *Doctor Who: The Collection – Season 26* on page 66.

Keep all your letters, artwork and images coming to the usual address. And let us know what you think of the latest episodes by emailing *dwm@panini.co.uk* **DWM**

John Nathan-Turner, Bonnie Langford and Sylvester McCoy at the photocall introducing the Seventh Doctor on 2 March 1987.

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OUT OF THE TARDIS

Bradley Walsh

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **PAUL KIRKLEY**

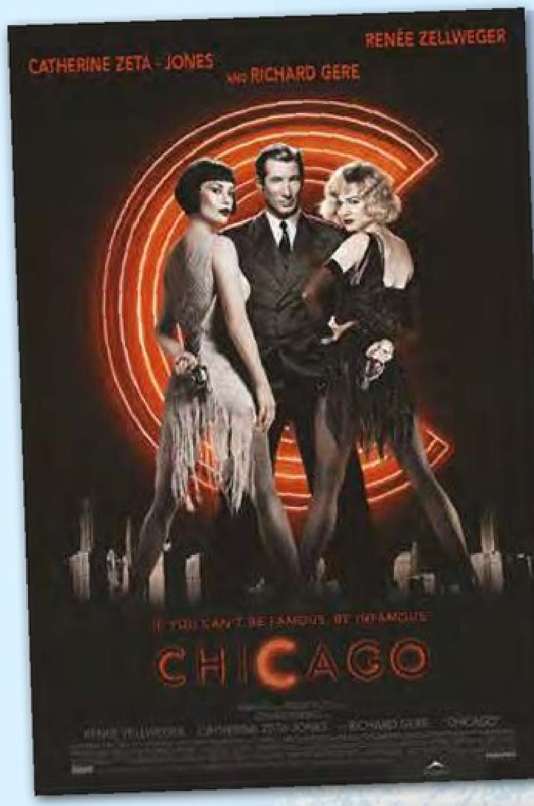
Right: Bradley Walsh accepts the challenge of DWM's TARDIS tin at Roath Lock Studios.

Bradley Walsh is usually the one asking the questions, not answering them. But today **Doctor Who Magazine** has turned the tables, putting the host of *The Chase* – that's the one in which contestants are pursued across the scoreboard by The Beast or The Dark Destroyer, not the one where Dr Who is pursued across time and space by the Daleks – in the hot seat to face interrogation by our trusty TARDIS tin.

We're meeting at the BBC's Roath Lock studio in Cardiff, at the end of what's been another busy year for the actor, comedian, presenter, singer and all-round showbiz phenomenon. In addition to fronting more than 200 editions of *The Chase*, he's filmed a second series of the comedy travelogue *Breaking Dad* with his son Barney, hosted the ITV special *Bradley Walsh's Late Night Guestlist*, presented a BBC Christmas game show with Holly Willoughby – and somehow (possibly through the use of *actual* time travel) still found time to help save the universe several times over by reprising his role as Graham O'Brien in ten new episodes of *Doctor Who*.

Watford-born Bradley's never had what you'd call a conventional career. At 18, he made his debut as a professional footballer for Brentford FC, but when ankle injuries forced his early retirement from the game he turned his attention to comedy. From humble beginnings – coming second in a talent contest at the Rolls-Royce Sports and Social Club in Leavesden and serving a three-month apprenticeship as a Pontins bluecoat in Morecambe – he went on to perform at famous venues like the London Palladium, and has made four appearances (so far) at the Royal Variety Performance.

"It was one of the things that made me want to get into showbusiness, when I started going to watch live musicals."



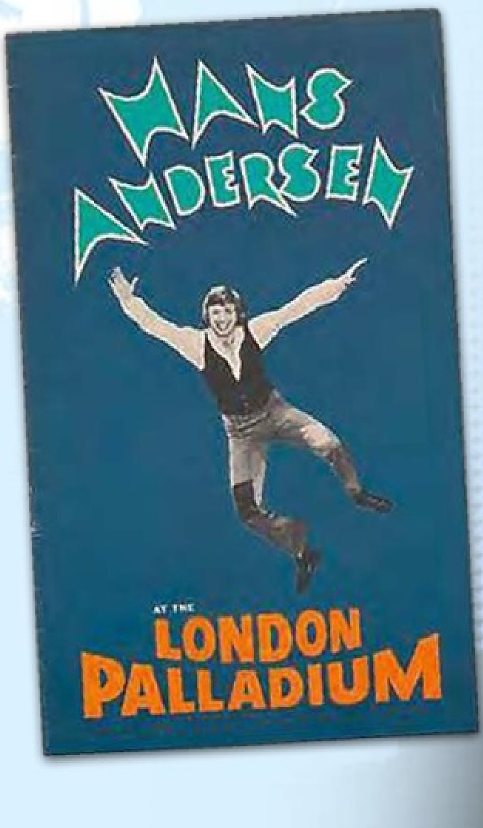
In 2004, he began a two-and-a-half-year stint in *Coronation Street* as Danny Baldwin, the nephew and then son – it's complicated – of soap legend Mike. He then played a creepy clown (actually an energy entity from the Jeggorabax Cluster, if you want to get technical about it) in the CBBC *Who* spin-off *The Sarah Jane Adventures*. Between 2009 and 2014, he starred as veteran copper Ronnie Brooks in eight series of the crime drama *Law & Order: UK*, where the showrunner went by the familiar name of Chris Chibnall...

BRADLEY
WALSH
CHASING DREAMS

Bradley has also recorded two albums, *Chasing Dreams* (the biggest-selling debut album by a British artist in 2016) and *When You're Smiling*. But will he still be smiling after his trial by TARDIS tin? (Spoiler: yes.)

What's the most expensive luxury item you've ever bought?

Crikey. I think it was a big TV. It was one of those big 52-inch ones when they were first out. I think I spent four-and-a-half grand, and my mate, who's a real techie, said: "What did you do that for? That's a lot of money for a telly, Brad." But I bought it, and I've got to be honest, it was magnificent. It was the best £4,800 I ever spent. My wife said, "We don't need a telly that big." At the time, we didn't have a room big enough to put a 52-inch telly in. I had to sit across the street and watch it. ***Do you watch the footie on it?*** No. Do you know what? I love football but... I don't want to get too political, but I think footie's been ruined by money, and so consequently I don't watch it. I love watching films, and specifically I like watching musicals. ***What's your favourite musical?*** I'm not a big fan of modern musicals, I have to say. I like the golden age of film and theatre. But I did like the film of *Chicago* – the Catherine Zeta-Jones, Richard Gere version. I thought it was fantastic. It was one of the things that made me want to get into showbusiness, when I started going to watch live musicals. My mum took me to see *Hans Andersen* at the London Palladium – she took me as a treat for my 14th birthday. Tommy Steele was Hans Christian Andersen, and I loved it – the spectacle of it was just amazing. My mum said, "If you don't play football for a living, Brad, what would you like to do?" And I said, "I want to be in a show like that." Tommy Steele came on stage and playing opposite him was a young boy of 12, playing the bosun's mate. I said, "What that kid is doing – that's what I want to do." And 27 years later, I married that boy's sister. ***No way!*** It's true. That lad was Derek Derby. I've even got the programme with his name in it, which I've since given to him. So there you go – all that from a telly. →



Far left: Bradley played for Brentford FC in the late 1970s.

Above left: Danny Baldwin (Bradley Walsh) and his uncle Mike (Johnny Briggs) in *Coronation Street*.

Left: A poster for the film version of *Chicago* (2002).

Below inset: Bradley's 2016 album *Chasing Dreams*.

Bottom left: A programme for *Hans Andersen*.

Bottom right: Bradley presents *The Chase* on ITV.

Bradley Walsh

Mini
850 City
850 Super
1000 Super
Clubman Saloon
Clubman Estate
1275 GT
1275 GT

Left: Bradley learned to drive in an orange Mini.

Below inset: The famous subway scene in *The Italian Job* (1969).

Bottom: Bradley as Sergeant Ronnie Brooks in *Law and Order: UK*.

→ When did you learn to drive?

I learnt to drive when I was 16. I was working at Rolls-Royce – I'm a jet engineer by trade. I was an apprentice engineer at Leavesden, in what is now the Harry Potter film studios [Warner Bros]. My driving teacher was a guy called Brian, who used to drive a 1275 GT orange Mini. This was 1976. I passed my test on the 17th of November 1977, then went to buy a car. My grandmother and grandfather, Barney and Marion O'Connell – my son Barney is named after my grandfather; they're Scottish, my mum's a Scot – they lent me £375 to buy my first car, with the proviso that I would pay it back, £5 every Friday. Which I did. It was a magnificent excuse to go and sit with my nan and granddad on a Friday after finishing work in the factory and have ham, egg and chips. I paid them back £5 a week, and we kept a book. I bought a green Mini off my friend Derek Heath, who worked at the factory with me. We put wide wheels on it and a three-inch exhaust pipe – it was a Mini 1000 and it sounded like a Mini Cooper S. My mum used to work at Leavesden psychiatric hospital, and between Leavesden and Abbots Langley there's a road called College Rise, underneath which is a subway, which all the doctors and nurses and staff used to use. In true form, late one night, I took my Mini onto the hospital grounds – completely illegal, of course – and did *The Italian Job* in the subway, with my mates singing "This is the self-preservation society, get your skates on mate..." – the song [*Getta Bloomin' Move On*] written for the film by Quincy Jones and Don Black.

[At this point in the proceedings, Bradley is briefly distracted by a passing Tosin Cole, who squashes his face against the window. Bradley hollers some good-natured insults and the interloper moves on, chuckling merrily to himself.]

HMP 729G
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If you had three wishes, what would they be?

Wow. It's a deep question, but it's got a very simple answer. I'd wish that everyone would learn to love each other. That's what I'd like. That's what I would adore. If everyone would be kinder and nicer, and stop all conflict. That's one. The other two would be that my family could be happy all the time, and live in the knowledge that everything's going to be brilliant – that the future is going to be great. Not that life isn't great now, I don't mean that, but you never know what's going to happen... I was talking about this to someone the other day, asking: "Would you think about having more children, and could you, as a responsible adult, bring children into this particular world now?" You're thinking, hang on a minute, the way things are going, and what's happening... it's really, really tricky. So I just want everyone's future to be positive. And my third wish is, I'd like to have grandchildren.

> **"I'd wish that everyone would learn to love each other. That's what I'd like. If everyone would be kinder and nicer."**

Which day of your life would you most like to relive?

I think probably my wedding day. It was fantastic, terrific. It was the only day in June of that year that was sunny, but it was blustery – I remember a couple of people trying to hold the marquee down. The church was great, all our families were there, my wife looked lovely... it was very emotional. And because my wife [Donna Derby – she's one of the ladies in pink leotards in Robert Palmer's *Simply Irresistible* video] was a TV dancer, there were loads of dancers invited to our wedding. One of the top TV choreographers at the time was a guy called Alan Harding, and he was there. Nigel Lythgoe and Kenny Warwick were there – these are the guys who went on to make *American Idol* and all these big shows. All Donna's friends, like the Robert Palmer girls, they were there as well, and when the band started playing *Grease*, the room sort of split into two, and there was this amazing choreographed dance. There must have been 200 people, with Alan shouting "Do this, do that" at us. It was absolutely brilliant. ***Where did you get married?*** Parsonage Farm, in Theydon Bois. My wife won't thank me for mentioning this, but I'd forgotten to have my hair cut, so I looked like a bit of a beatnik, and I had an ill-fitting morning suit – my trousers were too long. So I'd like to relive that day, but with a proper haircut and trousers that fit.

What's the biggest lie you've ever been told?

I'm going to tell you what this is, exactly. Because everyone says it – they can't help themselves. At some point, just about everyone I've ever met in my life will say, "Just be honest with me." And they don't mean it. Because once you say, "OK, here you go..." they wish they'd never asked. Either personally or professionally, they don't want to hear it. ***Do you always tell them the truth?*** If you ask me for my opinion, I will give you my opinion. I'm quite an opinionated person. But whatever you say to me, do not say, "Just tell us the truth." Because you will actually get it, and you may not like it. I took a lie detector last week, actually. ***Did you?*** No, not really.

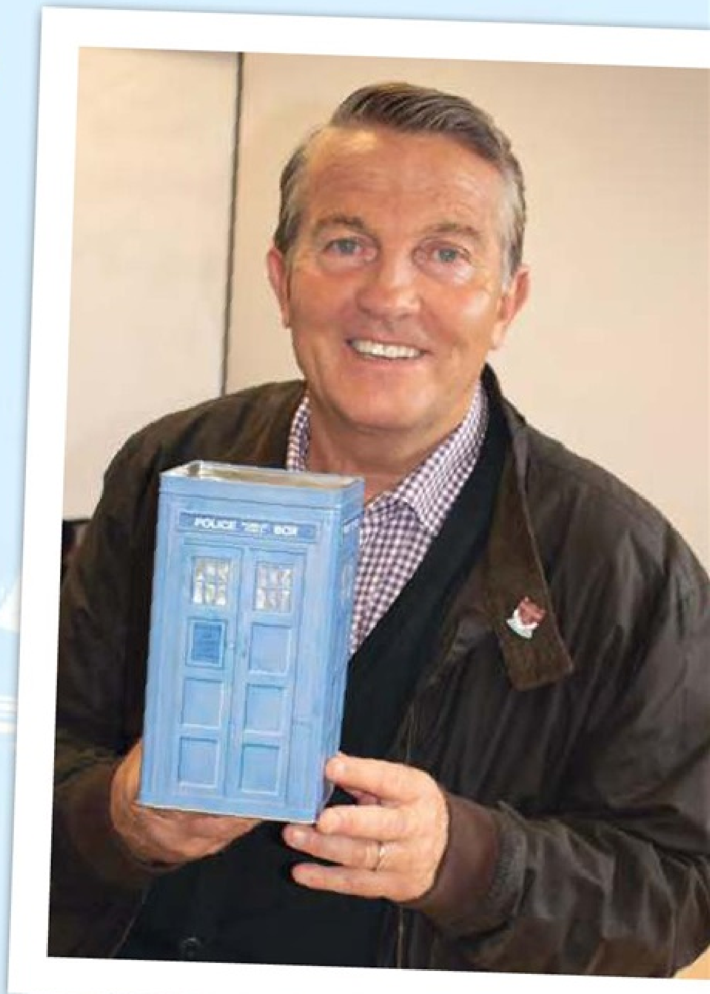
Who's the nicest person you've ever worked with?

OK, here we go. It's not tricky [meeting nice people], because you've got to remember that we, ostensibly, are paid to get on. You're not employed to put a spanner in anyone's works. So everyone tries their damnedest to get on. Some people are tricky, some people are hard. I can be tricky, you know? Everyone can be. That's just the nature of the beast, the nature of being human, I guess. You can't be lovely all of the time. And if you *are* lovely all of the time, that's not quite right. But do you know who's a really, really, really lovely person? Chris Chibnall. ***You've gone for the boss – smart choice.*** Yeah, but I haven't done that deliberately, that's not a ploy. I'm saying that because I actually mean it. He's the most gentle, →

Other than Doctor Who, what's your favourite TV show?
POLICE PUBLIC CALL BOX

Above left: As Elijah Spellman, with Elisabeth Sladen as Sarah, in *The Sarah Jane Adventures: The Day of the Clown* (2008).

Above right: As Graham O'Brien, with Sharon D Clarke as Grace, in *The Woman Who Fell to Earth* (2018).



> **"Jodie's brilliant, Tosin's fantastic and Mandip's great. I'll tell you, we're really good here."**

→ empathetic, lovely, kind, humble person you're likely to meet. Seriously. And I've worked with him for a while now. I met Chris back in 2008, something like that, when we first worked together. And what a genuinely, genuinely nice man. Turns – they're lovely anyway, do you know what I mean? You want to have fun and you don't want to have a miserable day at work. I mean, Jodie's brilliant, Tosin's fantastic and Mandip's great. I'll tell you, we're really good here. And Jodie won't just get on for getting on's sake. She has her opinions, and rightly so – everyone should have. She's brilliant, absolutely brilliant. I adore working with her. ***They're your fam?*** That's Jodie's term. They all call me Dad, which I love actually. I'm coming up for my 60th birthday soon, so I love the fact they call me Dad. I have a daughter Jodie's age. So, you know, terrific.

What's been your most life-changing decision?

Now then. I guess this all sort of rolls into one. Because in my life, there have been a number of times where I've been in the right place at the right time – a *Sliding Doors* moment. But I don't think that's what this question means. I think what this means is... I was once chasing after jobs. I was like: "I need to do this, I need to do that, I need to get this..." And then one day, I was playing golf and my friend said to me, "You all right, Brad?" I said, "Yeah, yeah, I'm fine, fine." He said, "I don't think you are, mate." I said, "What are you talking about, you don't think I am?" He said, "There's something wrong inside of you. You're not actually living in the now, are you?" I went, "I don't even know what that means. What does that mean?" He said, "Because you've got other stuff on your mind, and I can tell what it is." I went, "Don't be ridiculous." But he said, "Do us a favour. I've been on this seminar and I think you should go on it." It was like a life-training scheme thing, and I went, "All right, fair enough." And I went on this thing, and it was the most extraordinary weekend I'd ever had. By the end of that weekend, I actually felt euphoric, and I was able to put lots of things into perspective. After that weekend, I seriously started going, "If it happens, it happens" or "I can't be bothered to turn up for that, I can't be doing with that..." And there's a trick from that seminar that I still use today, literally just before I go on stage. ***What's the trick?*** It's almost like a visualisation. You have to visualise what you want to achieve from the show. You have to imagine yourself walking around on stage, and seeing people clapping and cheering. You just close your eyes and see it and, bang, it gives you this confidence boost. I was doing the 1999 Royal Variety Performance, just after this life training. It was a big deal in those days, the Royal Variety, and I used that trick before I went on. It absolutely worked a dream, and I've been using it ever since. But what was interesting about leaving that weekend and going home on that Monday was, it put everything into perspective, completely, and I started living in the now, not worrying about tomorrow, or the past, because you can't worry about stuff like that. And as soon as I started thinking like that, the jobs came rolling in. It was really weird. There's a wonderful saying: sometimes life is up, and sometimes life is down, but always it's around. You can't worry about tomorrow, yesterday's gone, and the present is the greatest gift. **DWM**

Top left: Larking around with Jodie Whittaker and Mandip Gill during the production of *Demons of the Punjab* (2018).

Above inset: A game of golf changed Bradley's life.

Left: A portrait of Graham from the 2018 episode *Kerblam!*

Bradley Walsh photos © Marcus Hearn.

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BIG FINISH WE LOVE STORIES

Orphan 55

Exhausted and wrung out, the Doctor and her friends embark on a much-needed holiday. But it's not the relaxing break they hoped for...

Preview by **EMILY COOK** and **MARCUS HEARN**

"The Doctor is either the luckiest or unluckiest person alive, when you consider how often she gets into life-or-death situations," says Ed Hime, writer of *Orphan 55*.

"The gang know that going anywhere with the Doctor will lead to adventure, so they try to take a different route with this one. They all go on holiday together to a place called Tranquillity, which is an idyllic, all-inclusive holiday destination where they can take some time out and relax.

"But of course they get there and things go horribly wrong. They're quickly dragged into a spiralling situation they've landed in the middle of."

It's a very different type of story to Ed's debut *Doctor Who* episode in 2018. "*It Takes You Away* is very contained," he says. "Much of it is set in two versions of the same house and there's not a huge cast. It's quite tense and claustrophobic. This is much bigger. There's a lot going on: a big journey, a larger cast, plus the fun of the classic disaster-movie genre."

> **"There's a lot going on: a big journey, a larger cast, plus the fun of the classic disaster-movie genre."** ED HIME

"It's a really great *Doctor Who* episode with a great ensemble cast," says Jodie Whittaker enthusiastically. "There are some scenes where there are eight of us together and they were technically quite complicated because there are eight sets of close-ups and eight sets of coverage. It benefits the piece, but to shoot it was complicated."

The making of *Orphan 55* took the cast and crew on location to Tenerife. "When we first went at the end of January [2019] and then again at the end of February to recce, the sun was shining and it was a glorious 26 degrees," says director Lee Haven Jones. "We were up on the side of Mount Teide and the weather was fantastic. Then when we went in early April to shoot, it was a very different landscape to the one we'd seen two months previously. We arrived in shorts and t-shirts and it was freezing, the mist was down and we couldn't see the beautiful vistas; all we could see was mist.

"But that's filming. You just have to embrace the circumstances and push on. On the first day we were meant to start at eight o'clock in the morning but there was torrential rain for a number of hours and we didn't start shooting until three o'clock in the afternoon."

Shooting the episode presented Jodie with some challenges, too. "My worst nightmare is being chased by a monster through a dark tunnel," she says. "That's the kind of stuff that really frightens me. I can cope with things like heights, and the fear of – I suppose – humans, but a monster coming out of the dark, chasing you and then going 'Rargh'..."

She shudders at the thought. "We were rehearsing one scene that was *absolutely terrifying*. Every time we did it I just lost it, even though the Doctor's supposed to be keeping everyone confident that they can get out of there!"

"It's intense," agrees Tosin Cole. "Ryan's courage is pushed in this one. He gets separated from the group so he's kind of on his own. He has to be heroic."

"Hopefully there's a little bit of, not quite torment, but a little bit of darkness in this episode which will please people," explains Lee. "There's nothing better than being scared, as long as it's controlled. What's great is that Jodie has such a warm presence that she can neutralise some of those scares. When the Doctor turns up you think, 'OK, it's scary, but there's a safe pair of hands to take us on a journey through this dark landscape.'"

"This season we're taking people to uncomfortable places," says Ed. "You go on holiday or to a far-off place to escape all your troubles but you basically come face to face with the fact that there are some problems there's just no running away from."

"It'll keep you on the edge of your seat," says Jodie. "There are bits of this episode that are really funny and bits that are really scary."

"Also," Ed warns viewers, "you might not want to go on an all-inclusive holiday any time in the future..." **DWM**

Opposite page above: Lewin Lloyd as Silas.

Opposite page below: What does the Doctor (Jodie Whittaker) have on her nose?

Above: Graham (Bradley Walsh) examines a strange cube in the TARDIS control room.

Left: Col Farrell as Benni and Julia Elizabeth Fogle as Vilma.

Nikola Tesla's Night of Terror

The time: the earliest years of the 20th century. The place: New York City. Inventor Nikola Tesla is at war with his rival Thomas Edison. However, there's an even greater threat in their midst...

Preview by **EMILY COOK** and **MARCUS HEARN**

"Tesla is such a fascinating figure," says Nina Metivier, writer of episode four. "He's quite an eccentric character. His manners were quite old-fashioned, even for his era, but at the same time he had incredibly futuristic thinking and such big, bold ideas."

Cast as Tesla is Croatian-born Goran Višnjić – best-known as Luka Kovac in *ER* (1999-2008) – who came over from the US and juggled two other jobs to appear in this episode. "My manager told me there was a *Doctor Who* offer," he says. "I know the show. I asked them what the part was and when they said 'Tesla' I said, 'Okaaay...' I read the script and said, 'Yeah! Let's do this.'

"Where I'm from Tesla isn't a fringe scientist, he's a major figure," Goran explains. "Tesla was Serbian and he was born in Croatia, so we learned about him in school. Every time I go from Zagreb to my home town I pass by his birthplace in Lika. The Technical Museum in Zagreb and the main airport in Belgrade are named after him."

Did Goran feel a special responsibility, playing such an important figure from history? "You start with the look and try to get as close as possible to his appearance without prosthetics," he says. "I've known what he looked like ever since I was a kid. Then you find all the information available to you and try to portray him as a genuine person."

"I think a lot of people watching the episode will know Tesla's an important guy," says Nina, "but what did he actually do? I'm a bit of a layman when it comes to engineering and science so it was really interesting to research this episode."

"Tesla had a lot of inventions that never came to fruition," explains Goran, "so we allow our

Below: Robert Glenister as the pioneering scientist Thomas Edison.
Opposite page top: The Doctor (Jodie Whittaker) examines some readings as Tesla's assistant, Dorothy Skerrit (Haley McGee), looks on.
Opposite page inset: Goran Višnjić as Nikola Tesla.

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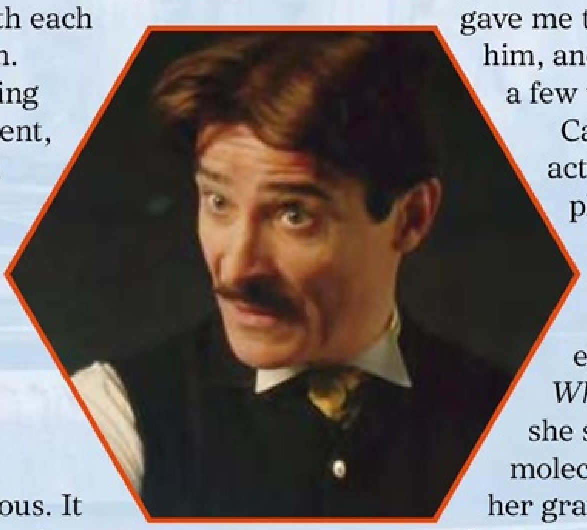
imaginations to think what they would be. It's indisputable, however, that without Tesla we wouldn't have AC power. And that's pretty damn big.

"Tesla messed up a few business deals, though," he adds. "If he'd carried the patent for AC current with him he would probably have been the richest person on the planet."

Tesla's fate is intertwined with that of the American inventor Thomas Edison. "They were in competition with each other," says Goran. "Edison was pushing for his direct current, which is what you have in today's batteries, and Tesla was pushing for alternating current, which at that time Edison considered to be extremely dangerous. It is, if you don't know how to use it.



"Edison was a *much* better businessman. He had a factory full of people working for him on inventions. Tesla was more used to working on his own. He was famous for being able to assemble plans in his mind, without putting anything on paper."

Edison is played by Robert Glenister, an actor making a welcome return to *Doctor Who* for the first time since he appeared in the 1984 classic *The Caves of Androzani*. Much like Goran, Robert was meticulous in preparing for his new role. "Nida [Manzoor], the director, found some great black-and-white film of Henry Ford, Thomas Edison and Harvey Firestone [who founded the Firestone Tire and Rubber Company]," he says. "The sound is very crackly, and Edison is much older in this footage than the age he is in this story, but it gave me the chance to see him, and to hear him say a few words."

Canadian writer and actor Haley McGee plays Dorothy, Tesla's assistant. "Getting to be in this science-y episode of *Doctor Who* is really cool," she says. "My mum is a molecular biologist, and her grandfather was an inventor at [the American electrical company] Westinghouse. He worked on the first toaster, a hot-dog maker and the electric kettle."

"We have such a great cast, who really owned these characters of the time," says Nida Manzoor, who makes her *Doctor Who* directing debut. "The other thing about this episode is, we shot at an incredible studio in Bulgaria called Nu Boyana. They make massive action movies there like *London Has Fallen* and Sylvester Stallone movies. The set was totally immersive. What I love about filming in this period – 1903 New York – is the grime feel. You could sense the smokiness and the industrial New York feel. I was so impressed by what the production design team and the costume team had done."

> **"It's indisputable that without Tesla we wouldn't have AC power."**
>
> GORAN VIŠNJIĆ

"My favourite part of writing this episode," says Nina, "was having all these mad ideas and then seeing a really talented team of people making them real and making them better, building them with CGI and costume and effects and music."

Nida was deeply impressed by the material she was given. "This was Nina's first episode of *Doctor Who* but you wouldn't know it because she's so commanding in her writing," she says. "Her script brilliantly captured the period and this incredible rivalry between these two inventors. And it's all ingeniously woven into a *Doctor Who* adventure." **DWM**

Fugitive of the Judoon

Stomping their way into present-day Gloucester, the Judoon are on the hunt for someone on the run. Who is this fugitive? And why are these alien mercenaries after them?

Preview by **EMILY COOK**

"A fun mystery and mad romp!"

That's what we can expect from Vinay Patel's second *Doctor Who* adventure.

"Having done something quite heavy last time round [with *Demons of the Punjab*, 2018], it was a joy to do something a little bit lighter in tone," says Vinay. "This episode is the story of a fugitive in hiding. We were thinking about which monsters could work with this, and we had some ideas for some new ones, but then Chris [Chibnall] and Nikki [Wilson, series producer] were like, 'You know who'd be perfect for that job…'"

Fugitive of the Judoon sees the return of the brutish, Judoonian police force first introduced to *Doctor Who* in 2007's *Smith and Jones*, and most recently seen in 2015's *Face the Raven*.

"It was a real honour to bring the Judoon back," says Vinay. "It's nice to create your own stuff but it's also a real sign of trust to be given the licence to dabble in something already established. I went back and read and watched everything about the Judoon that I possibly could, including an amazing *Sarah Jane Adventures* episode [2009's *Prisoner of the Judoon*]. The Judoon are interesting in that we know what their deal is, but we don't really know a huge amount about them.

"When they're introduced in Russell T Davies' era they're this amazing mix of being absolutely ridiculous and completely serious at the same time; funny but also pretty trigger-happy. I took the lead from that in keeping a balance of terror and joy. As a writer that's tonally a gift, though slightly challenging because you don't want to make those things jar."

Fugitive of the Judoon is set in contemporary Gloucester. "I have a real affection for cathedral cities," says Vinay. "I went to university in Exeter and when I was there I remember thinking, 'Wow, this is a place where all the maddest destructive stuff could happen.' The idea of aliens in a lovely, genteel, prestigious British cathedral town felt very *Who*-y. It was fun to be playful with the Judoon in this setting."

"There was a lot of really fun location work in Gloucester," says director Nida Manzoor. "Because there had been an announcement that the Judoon were returning, a lot of fans came out when we were shooting a big Judoon scene in the cathedral square. It was kind of like doing theatre; directing a scene but then there's a crowd and it's with this big rhino-headed alien. It was a surreal moment. I was like, 'Oh my goodness, am I dreaming right now?'

"The fans were so respectful, I must say, and they were all loving being there," Nida adds. "There was so much love for the Judoon! It's so exciting to be bringing them back and paying homage to what has already been established, while also seeing what we could do to push them on a little bit..."

"Jodie's Doctor bounces off the Judoon quite nicely, in a way that's distinct from any other Doctor before," says Vinay.

Nida agrees. "Jodie is such a brilliant actor. She's amazing to direct because she can do it all – and do it all with such kindness and openness. Working with the actors was an electrifying experience."

Neil Stuke and Jo Martin guest-star in the episode. They play Lee and Ruth, "a couple living their best life in Gloucester," Vinay tells us. "Neil is this wonderful characterful actor and he can do about a billion different things with his face at once. And Jo is absolutely hilarious. She brings a real joy and lightness to the character of Ruth. She lights up every scene she's in.

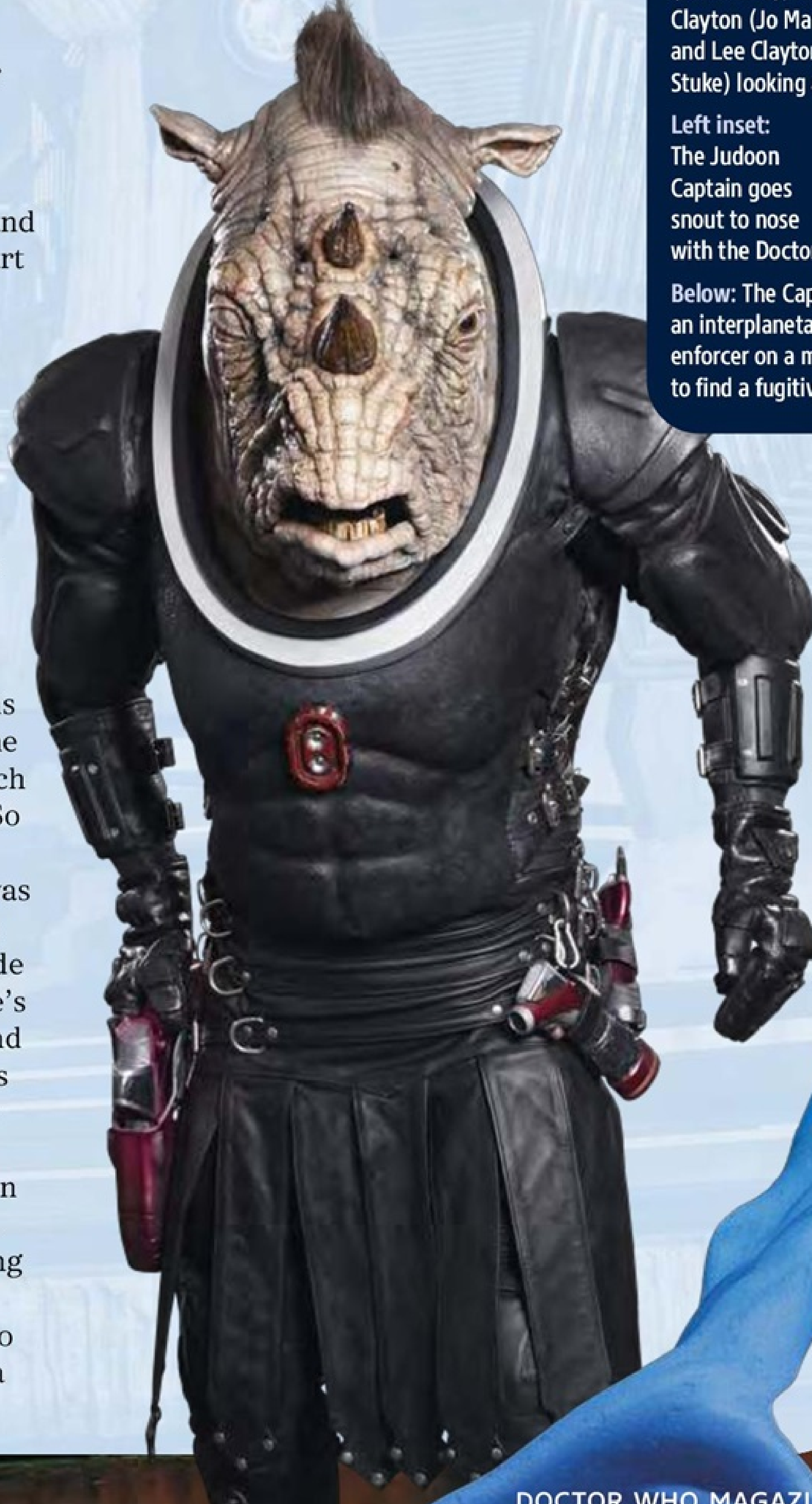
"Ruth is a tour guide," Vinay continues, "which is a job I'd love to do if I wasn't writing. I like the idea of telling stories about places – it feels a little bit Doctor-y in a way. Lee, on the other hand, is not as accepted amongst Gloucester's finer persons as Ruth is. Having this very vivacious tour guide with this slightly intense man... they're an interesting couple."

> **"The Judoon are interesting... We know what their deal is, but we don't know a huge amount about them."** VINAY PATEL

For Nida, "The challenge of this episode was hitting the tone rather than the scale. Because we've got the Judoon and there's lots of humour; but there's also warmth and naturalism, real heart and real depth of character, which is something Vinay does so well in bringing to life. I know Vinay from way back, so I was lucky to be directing the script of a writer I know really well."

"Nida's a writer as well," explains Vinay, "and we were on this scheme together in 2011. We stayed in touch and have been friends ever since. So when I heard they were looking at her to be directing *Doctor Who* I was like, 'I *definitely* want to work with her.' I love Nida's work – she's made these terrific fun action shorts. She's really brought her love of action and playfulness to this episode, which is exactly right for the story we were trying to tell."

Nida says she'll be tuning in when their episode airs on Sunday night. "I'm totally going to have a watching party! This has definitely been the most exciting thing in my career, so I'll get my family in, get some pizza and just enjoy it." **DWM**



Opposite page: The Judoon go on the hunt in contemporary Gloucester.

Above: What are Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Ryan (Tosin Cole), Ruth Clayton (Jo Martin) and Lee Clayton (Neil Stuke) looking at?

Left inset: The Judoon Captain goes snout to nose with the Doctor.

Below: The Captain is an interplanetary law enforcer on a mission to find a fugitive.

Praxeus

The Doctor and her friends split up to investigate multiple mysteries across planet Earth. What they find will threaten all of humanity...

Preview by **EMILY COOK**

"This is an adventure that takes our characters all over the world, to countries and environments we've never seen in *Doctor Who* before," says Pete McTighe.

Pete worked closely with showrunner Chris Chibnall on *Praxeus*, his second *Doctor Who* script. "It's so exciting to be back doing my dream job," Pete says. "Chris and I ended up plotting the episode together over a lovely few days in the middle of nowhere in the summer. From then on the basic structure of the story was set.

"When we come into the episode, the Doctor, Graham, Yaz and Ryan are already split up around the globe, investigating strange goings-on that are linked to a brand-new alien menace."

Young vlogger Gabriela gets caught up in these investigations. "My character is so adventurous," says Joana Borja. "She's quite like me. She's not somebody to hold back. She's like, 'Let's go, let's find out – and whatever comes at me, I'll fight it!'"

Also among the guest cast is Matthew McNulty, who plays Adam. "I'm in *Doctor Who*! I can tick that off the list," he says, grinning. "Pretty much every scene I'm in, there's an undercurrent of desperation, physically and mentally."

"One of the great things about this episode is the sense of scale we've been able to achieve," says Pete. "It was filmed in Block 1 along with the season premiere, so it was a massive shoot."

Like the first episode of *Spyfall*, much of *Praxeus* was filmed in South Africa. Pete didn't manage to see his episode in production – "I was locked in the props cage in Cardiff!" he jokes – but Joana and Matthew both recorded scenes in Cape Town.

"It was another bonus of the job really," says Matthew. "I'd have done *Doctor Who* in a car park in Bolton! So to go to a beautiful beach in Cape Town was surreal. I flew over on a Tuesday evening, got there Wednesday morning, did a costume fitting and had half a day off. Then I was in for two days and flew back the day after."

"Shooting in South Africa was very hectic," recalls Joana. "We didn't have much sleep because we'd just

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> “The Doctor, Graham, Yaz and Ryan are investigating strange goings-on that are linked to a new alien menace.”
> PETE McTIGHE

arrived and we started shooting the day after – and it was like 1.00am, 3.00am starts. But I’d do it all over again. I loved it. Most of my scenes in Cape Town were with Tosin. He’d been shooting before in South Africa and had learnt to deal with the heat. I learnt a lot from him about keeping calm and composed while we were over there, because there were some hard days. It was really hot.”

Director Jamie Magnus Stone says he was grateful that South Africa provided them with glorious sunshine for the duration of their trip. “But there were also quite destructive gale-force winds while we were there,” he says, sighing. “Wind is a tricky one. If it rains you just move everything inside, but you can’t really do anything about wind. It makes it really difficult to film. We had a lot of things that were meant to be shot off cranes on Steadicams where you just couldn’t hold the camera straight, and a lot of complicated things with drones that got ‘winded’ off.

“You’ll also see there’s a lot of Jodie with her hair all over her face, trying to fight through it. It was like filming in a sandstorm and the sand doesn’t read on camera. Every time the cast opened their eyes or mouths they got blasted with sand. All of the crew looked like *Mad Max* extras with goggles and scarves over their faces! Poor Jodie and the gang had to look like it’s a really nice day. But the biggest problem was that one of our sets blew away into the ocean!

“Despite that,” Jamie adds with a laugh, “it was gorgeous.”

“Jamie was a great director to work with,” says Matthew. “He’s got so much enthusiasm, so much energy, and he definitely kept the pace fizzing nicely. In fact, the whole team’s amazing. I was particularly chuffed to get to work with Jodie again. I’ve been good friends with her for a long time and I’ve played her brother twice. Once was in *The Shooting of Thomas Hurndall* [2008] and the second was in *Cranford* [2009].

Pete cites “the brilliant team of guest stars, the choice of locations, the incredible – and terrifying – effects work” as his personal *Praxeus* highlights. “Chris really wanted to push the boundaries of what’s possible, from a narrative and production perspective, and everyone worked really hard to meet that level of ambition.

“Prepare for a fun rollercoaster of an episode with some genuinely disturbing moments,” he teases. “And watch the skies...” **DWM**

Opposite page main: The Doctor (Jodie Whitaker) faces multiple mysteries in *Praxeus*.

Opposite page inset: Ryan (Tosin Cole) and Graham (Bradley Walsh) in *The Ghost Monument* (2018), another story that was partly recorded in South Africa.

Above: The Doctor gets busy with her sonic screwdriver.

Above inset: Pete McTighe, the writer of *Praxeus*.
Photo © Pete McTighe.

Left: Director of photography Catherine Goldschmidt with director Jamie Magnus Stone, on location for Series 12.

Words and Müsic

In the second part of this interview with Chris Chibnall, the executive producer and showrunner discusses some of the processes that help a script to reach the screen. "You know what you're going to *try* to write," he says. "The story will end up telling you."

Interview by **MARCUS HEARN**

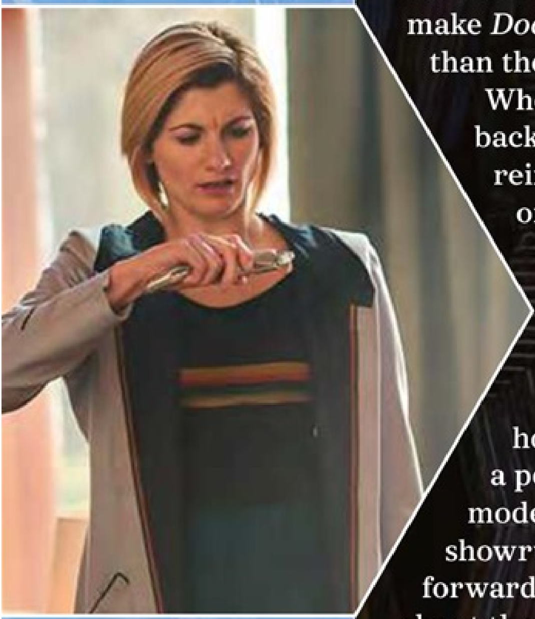
"You can't make *Doctor Who* in the same way it was made 15 years ago, ten years ago or even five years ago," says Chris Chibnall.

Chris is a self-confessed *Doctor Who* fan, but he's more interested in talking about the future than joining the dots between his new episodes and the show's heritage. "Television is changing so extraordinarily, and irrevocably," he says. "The landscape we make *Doctor Who* in, the context we make *Doctor Who* in, has more effect on *Doctor Who* than the history of *Doctor Who*."

When Doctor Who Magazine spoke to Chris back in 2017, it seemed his vision for the series' reinvention was already clear in his mind. The only thing he seemed uncertain about was whether he wanted to be referred to as the new *Doctor Who* 'showrunner'. More than two years on, he's learned to live with the title. What prompted his original doubts?

"When it comes to the outside view of how *Doctor Who* is made, I think there's a perception problem with the showrunner model," he says, thoughtfully. "Because as the showrunner you're the person leading a team forward. And really, it's all about the team – it's all about the people you work with. Making television is a massive team endeavour anyway, but making *Doctor Who* is a team endeavour ten times bigger than the team endeavour on other television dramas. I didn't become a showrunner to be in charge of other people. The most thrilling thing about being a showrunner is empowering the people around you to do their best work and then getting out of their way. We're all in a circle, we talk about what we're going to do and then we figure out how to get there."

From 2006 to 2008 Chris was a co-producer on Russell T Davies' spin-off series *Torchwood*. Is showrunning *Doctor Who* a very different experience? "It has similarities and total differences," he says. "The greatest similarities are the relentlessness of the work and the fact you're trying to make something much more ambitious than any other television drama on a similar budget to many other television dramas. Like *Doctor Who*, *Torchwood* was episodic storytelling with a new guest cast every week. Unlike *Doctor Who*, *Torchwood* had a precinct. As the series evolved, we found ways to move out of that precinct, but it remained relatively contained. With *Doctor Who*, you're tearing up the show and starting again every week. You've got one standing set [the TARDIS] that you don't use very much, and everything else has to be new. It's the greatest joy creatively, and the greatest challenge production-wise."→

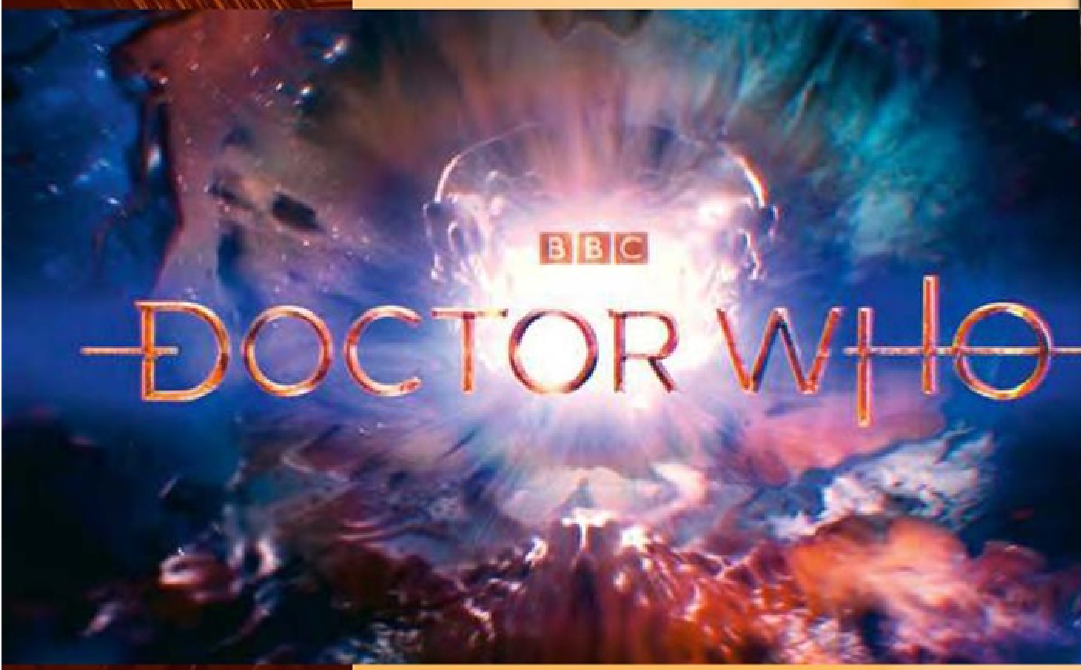


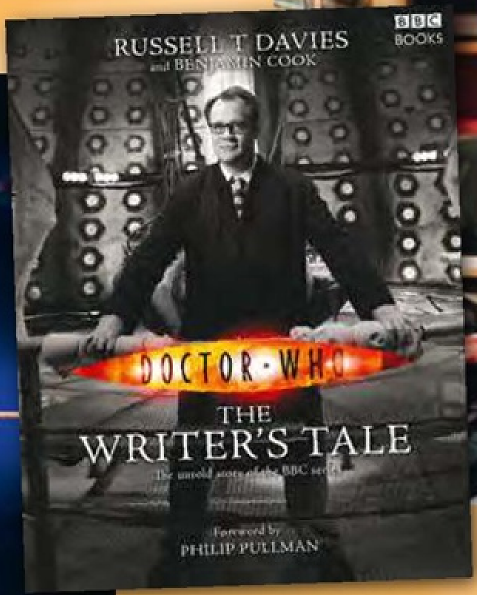
Above: The Doctor (Jodie Whittaker) checks the readings on her sonic screwdriver in *It Takes You Away* (2018).

Right: Chris Chibnall, photographed by Ben Blackall on 24 September 2019.

Right inset: Toshiko Sato (Naoko Mori), Owen Harper (Burn Gorman), Gwen Cooper (Eve Myles) and Captain Jack Harkness (John Barrowman) in the *Torchwood* episode *Random Shoes* (2006).

“The most thrilling thing about being a showrunner is empowering the people around you to do their best work and then getting out of their way.”





Above left: A frame from the *Doctor Who* title sequence that was created for Series 11 by Ben Pickles.

Above centre: *The Writer's Tale* (first published in 2008), chronicled Russell T Davies' experience as showrunner.

Above right: Segun Akinola became *Doctor Who*'s composer from Series 11.

Photo © Charlie Clift.

Below left and right: A BBC caption from 2018 announcing the date of Jodie Whittaker's first full episode.

→ He pauses for a moment when he considers the unexpected challenges presented by Series 11 and 12. "I don't think there have been any *massive* surprises," he says. "I was really well briefed. I read *The Writer's Tale* [by Russell T Davies and Benjamin Cook] before getting the job, and then re-read it when I was deciding to do the job. That book's an accurate description of what it's like to showrun *Doctor Who*, although of course it's Russell's own take on it. I can't imagine what it was like for Russell when he came into the show – this train was coming at them and they were building the tracks as they were going!

"I'd say I've mainly been surprised positively," he continues. "Surprised by what we've been able to achieve with a new team that's blended together really well. I know I say this in every interview, but people work miracles on this production. [Composer] Segun Akinola is just one example. I knew he was good, but I didn't know he was *that* good. He's *amazing*, and this year he's taken it to another level. It was the same with Ben Pickles and the title sequence. Ben's in Canada. We called him on Skype and asked him if he'd like to do the new *Doctor Who* titles. I watched his jaw drop, because he never knew that was coming. When it all came together it was magical."

Last issue, Chris described the story rooms that helped to shape Series 11. This time, we want to find out a bit more about how Chris assembles his own *Doctor Who* scripts. In 2018 he wrote, or co-wrote, six of the ten episodes and the subsequent New Year's Day Special, *Resolution*. The 2020 series opened with his epic two-part story *Spyfall*. What's the hardest thing about writing for *Doctor Who* – having the original idea or honing the script? "The hardest thing about writing this show is very difficult to generalise," he replies. "Some scripts are easier than others and some of the other processes are easier than others."

Chris takes us back to the blank computer screen that kicks the whole thing off. "You know the story and you've beaten it out, but that doesn't mean you know what you're going to write," he explains. "You know what you're going to *try* to write. The story will end up telling you. You'll be halfway through a scene and you'll realise the characters don't actually want to do that – they want to investigate something else instead. There's a point where you're telling the story what you want from it, and a point where the story is telling *you* what it wants from it. That arm-wrestle continues right through to the end of the edit.

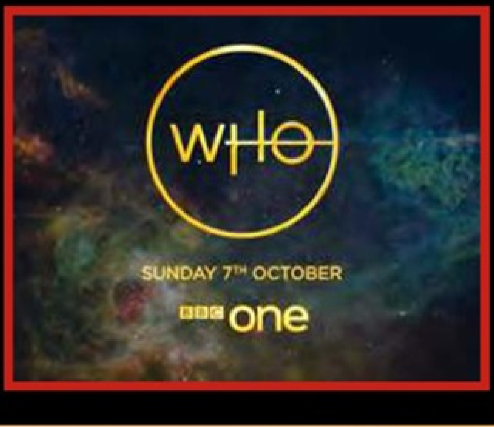
"It's not difficult to come up with ideas for *Doctor Who* because you've got such a broad canvas, and I came into it knowing a lot of the ideas that I wanted to do," he says. "I know the on-screen show incredibly well. That gives you the space to know what *hasn't* been done. For example, doing a story about Rosa Parks was part of my initial pitch to the BBC. When they offered me the job I said, 'If I do it, here are the things I want to do.' One of them was a story

> "It's not difficult to come up with ideas for *Doctor Who* because you've got such a broad canvas, and I came into it knowing a lot of the ideas that I wanted to do."

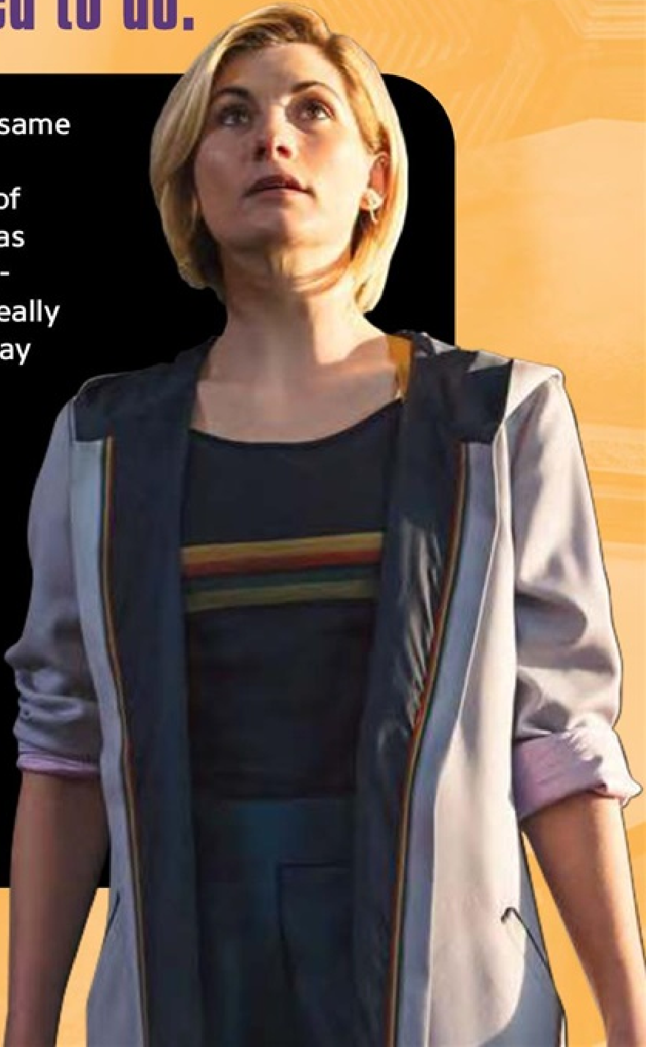
SUNDAY SERVICE

In 2018 it felt like *Doctor Who* finally earned its place at the top table of television drama when it was granted a coveted Sunday-evening broadcast slot for the first time. Some longstanding fans bemoaned the shift away from what they saw as the series' traditional home on Saturday nights, even though history tells us that the BBC's previous experiments with the show's transmission day often paid dividends.

Does Chris feel that screening Series 11 on Sundays was a success? "Yes," he says. "Unquestionably. We doubled the ratings. I thought it really cemented the family audience. I think Saturday-evening viewing has changed fundamentally, particularly for drama. I don't think the audience we were looking for was there in the same way on Saturday anymore."



From the second episode of *Spyfall* onwards, Series 12 has stayed in the show's Sunday-evening home. "We have a really good relationship with Lindsay Currie [the BBC's Head of Portfolio Scheduling]," says Chris. "We're always in conversation, because it's not just about the day, it's about the time, it's about the five-minute increments, it's about how long each episode is. The support within the BBC for *Doctor Who* is unparalleled. This show is so profoundly important to them."



Left: Mitch (Nikesh Patel), the Doctor, Ryan (Tosin Cole) and Yaz (Mandip Gill) go Dalek hunting in *Resolution* (2019).

Above: The Doctor in the TARDIS in *Resolution*.

Below: Ryan confronted his errant father Aaron (Daniel Adegboyega) in *Resolution*.

about Rosa Parks. I said we needed to do it early on, and it needed to be a statement of intent. Because I knew the show hadn't gone into that area before."

Chris reveals that he arrived at the BBC with something of a route map for the new series. "Coming in, I had a big document with ideas and stories for *Doctor Who*, and we've ended up doing all those stories. Speaking personally, the difficult thing about writing *Doctor Who* is not the idea. It's not even shaping the idea. It's the *layers* that go into *Doctor Who* that don't go into other television dramas. You've got to be exciting, you've got to be funny, you've got to be scary, you've got to be emotional, you've got to be character-driven, you've got to make it appealing to a sophisticated five-year-old, you've got to make it appealing to a 55-year-old... Every version of *Doctor Who* has always wanted to hit all those points. And when you're doing one thing, you're inevitably neglecting the others. If you're having a three-page scene between two characters – for example, just two people talking about themselves for three minutes – that feels relatively revolutionary for *Doctor Who*."

Resolution took a break from its Dalek mayhem for just such a conversation between Ryan (Tosin Cole) and his errant father Aaron (Daniel Adegboyega) in a café. A sequence that began with Aaron's attempt to offload a microwave oven seamlessly transformed into an anguished exchange where Ryan confronted his dad with his abandonment issues. In its own understated way, this was the most surprising editorial flourish *Doctor Who* had seen for years. "In any other drama that would have been one of the most unremarkable scenes," says Chris. "But you put that in the middle of *Resolution* and it feels like it's doing something totally different to the rest of the episode."

Did Chris set out to do something unusual in this instance? "Yes, but in one way or another you're doing that in *every* episode. With large things and tiny things, you're always looking for the line or the moment or the image that you haven't done in *Doctor Who*, while at the same time looking for the things that feel *Doctor Who*-y. And things that feel like a new version of *Doctor Who*. These are just some of the layers, and you want to have *everything*.

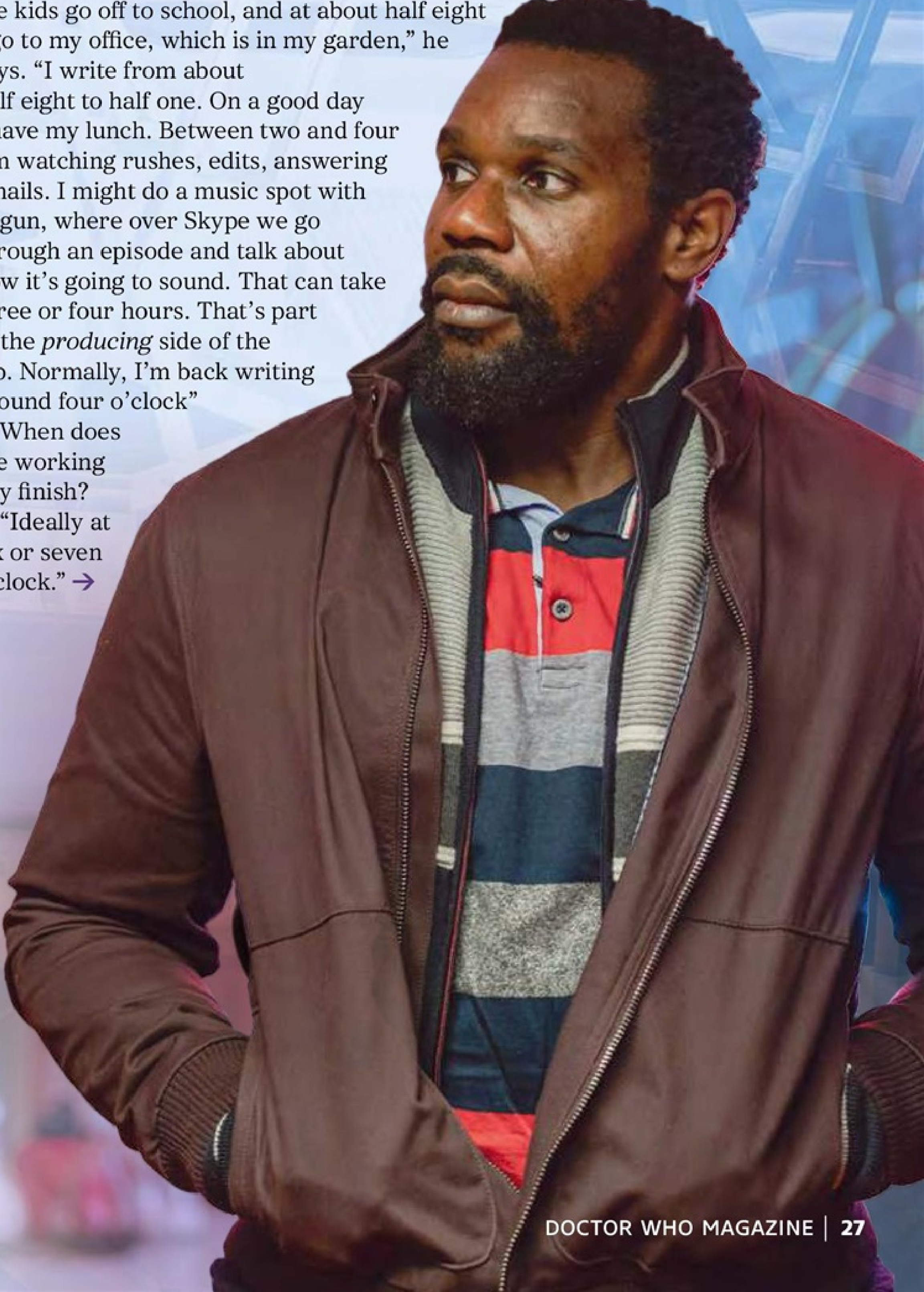
"I've talked to Russell [T Davies] and Steven [Moffat] about this," he continues. "It's probably the thing we talk about the most. Writing this show – let alone producing and showrunning it – is not like working on any other show. I'm sure every writer who's worked on *Doctor Who* would say the same thing. It's so profoundly true. You think about it every day. I've just finished writing a script and there are things in there that you'll *never* do anywhere else. *Doctor Who* makes demands on you thatno other show will make. And it makes them all at once, all the time. The most difficult thing is to keep all those plates spinning."

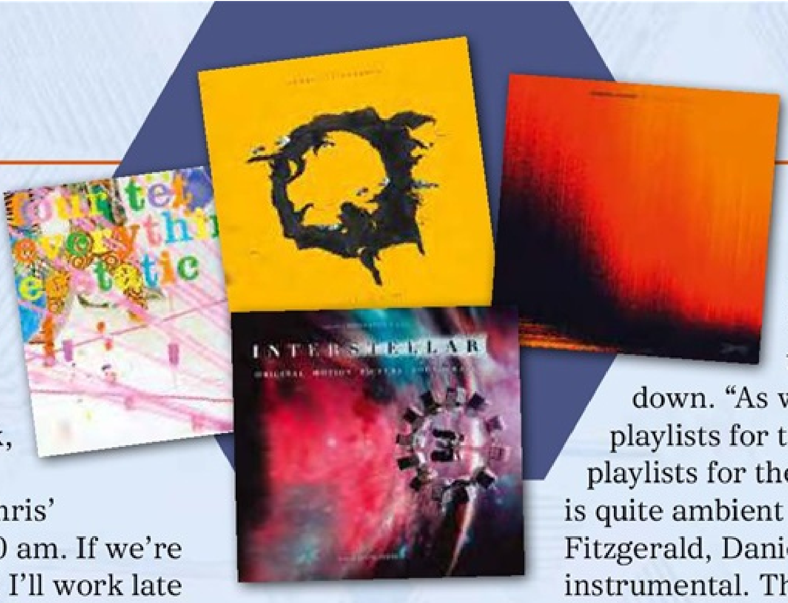
We're talking to Chris in a meeting room at the BBC's Roath Lock studio in Cardiff. Generally speaking, he's in an office down the corridor once a week, and then for runs of two to three days at a time. However, this isn't where he does his writing.

"My preferred ritual is, I'm up with the kids, the kids go off to school, and at about half eight I go to my office, which is in my garden," he says. "I write from about half eight to half one. On a good day I have my lunch. Between two and four I'm watching rushes, edits, answering emails. I might do a music spot with Segun, where over Skype we go through an episode and talk about how it's going to sound. That can take three or four hours. That's part of the *producing* side of the job. Normally, I'm back writing around four o'clock"

When does the working day finish?

"Ideally at six or seven o'clock." →





Right: Chris' playlists include music by George Fitzgerald, Daniel Avery, Four Tet and Hans Zimmer.

Right inset: Director Jamie Childs and executive producer Matt Strevens in Sheffield for the premiere of *The Woman Who Fell to Earth* on 24 September 2018.

Below left: "There are lots of things you can't control, so try not to worry about them," says Chris.

→How often does that happen?

"Never," he says, laughing. "What I'm giving you here is the paradigm. The paradigm very rarely exists in reality. I'm sure it's the same for everyone's work, and this is no different."

There is, however, a limit to Chris' endurance. "I'm not there at 2.00 am. If we're running over it's more likely that I'll work late into the evening and then be up very early in the morning."

Chris' writing sessions are accompanied by bespoke compilations. "I write with loud music on, and I'll do a playlist for each script I'm writing. It's something I've done for years and years, because I think writing is musical. Writing drama is very akin to writing music, in terms of movements, acts, rhythms, pace, melody, counterpoint..."

Was the café sequence in *Resolution* a middle eight? "No, that was a sotto voce moment. It slows everything down, so when the Dalek attack happens you're suddenly like, 'Oh my God, we've gone up in velocity.' What you're doing is constantly varying rhythm within episodes."

> **"I'll do a playlist for each script I'm writing. It's something I've done for years and years, because I think writing is musical."**

Chris doesn't just compile playlists for himself. He reaches for his phone, opens the Spotify app and scrolls down. "As well as my playlists, there's playlists for the directors and temporary playlists for the edit. My current playlist is quite ambient and electronic – George Fitzgerald, Daniel Avery, Four Tet... all instrumental. That was yesterday and this morning. Sometimes you'll be writing with huge Hans Zimmer scores and sometimes you'll be writing with much quieter piano music. It depends on the episode."

Chris has interrupted an editing session at Roath Lock to speak to us. The editing and fine tuning of episodes can continue until the transmission date is imminent. "I think the edit is the great undocumented part of the *Doctor Who* production process," he says. "The writing gets a lot more attention because I guess it's more explainable, and there are documents that you can point to, but the edit goes through exactly the same process as the writing. There are drafts, redrafts, notes and reworking."

Do schedules allow the time to record much more material than can actually be used in an episode? "It's not about running times – I'm talking about the choice of each shot, and what each shot does. If you had exactly 49 minutes and 30 seconds of material, you could do a thousand different versions of an episode, each with a different emphasis. Shot to shot, choice to choice, scene and sequence ordering, who you're on, whose point of view you're in – they'd feel completely different to each other. It's remarkable. The edit is magical."

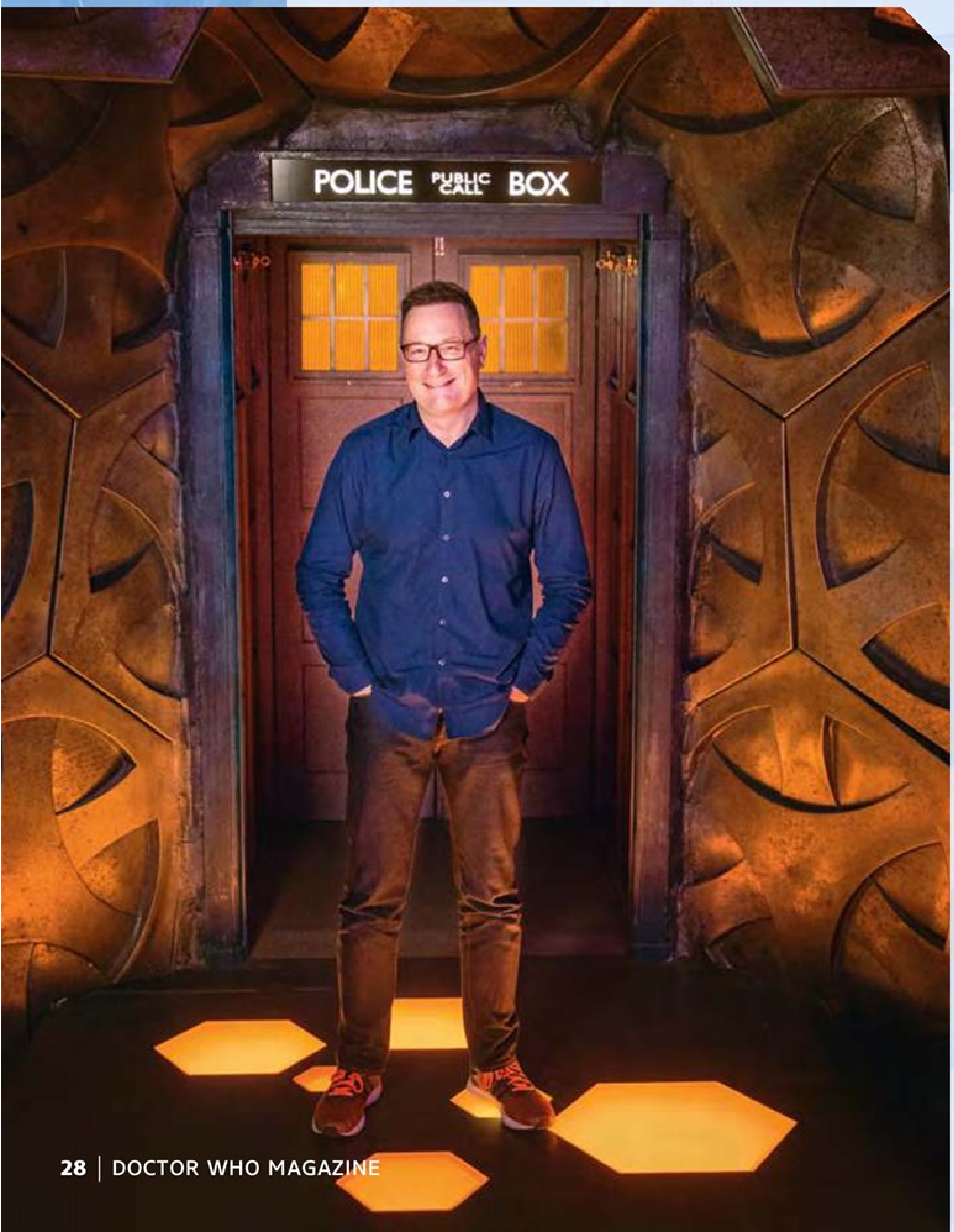
Once the director has prepared a cut of his or her episode, Chris enters the edit suite with fellow executive producer Matt Strevens. "We're joined by Nikki [Wilson] and Alex [Mercer], the producers, and we'll sit with the director and the editor. We'll give our response to the director's cut of the episode and make the choices we've been talking about. We dig into every detail."

Who has the ultimate say on the edit of an episode? "The execs. That's generally how it works in television. And that's how it's worked on *Doctor Who* since the show came back. Ask Russell and Steven and they'll say the same thing."

Once his work is complete and the episodes are broadcast, Chris isolates both himself and his colleagues from the all the noise surrounding the show. "I'm not on social media, I don't read press coverage and I don't read reviews. The one thing you can say about every series of *Doctor Who* that's ever been made is that some people liked it, some people didn't. That will be true forever. What you have to do is make the show you believe in, hope that it connects, then go home. If we allow other things in then we're not making our vision. In terms of external opinions, it's not a democracy. We make the show we want to make."

It's a sensible approach, but one that surely requires a lot of self-confidence. Does Chris consider himself to be a self-confident person? "You'd have to ask other people that," he says with a smile. "I love this job, I really enjoy it, and I know what I want to do with it. One thing I've learned about showrunning down the years is that you can only control what you can control. There are lots of things you can't control, so try not to worry about them."

Lunchtime is over and the edit suite beckons. Before Chris turns his attention back to navigating Series 12, he sums up his philosophy. "Know your destination," he says. "Set your course and don't be buffeted by daily winds along the way." **DWM**



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Meet the Team

The new writers of Series 12 have all spoken exclusively to **Doctor Who Magazine**...

Feature by **EMILY COOK**

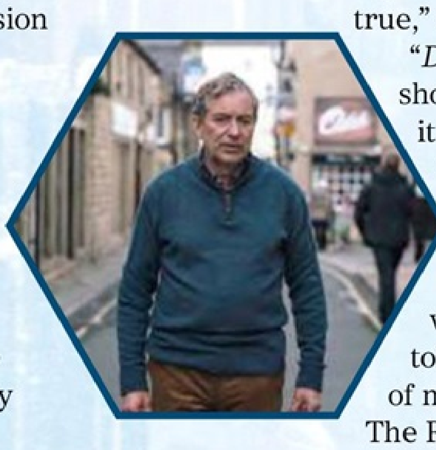
Alongside showrunner Chris Chibnall – who's written the Series 12 opener and finale – Ed Hime (writer of *It Takes You Away*), Pete McTighe (*Kerblam!*) and Vinay Patel (*Demons of the Punjab*) have all returned to *Doctor Who* this year, following their debut episodes in Series 11.

Joining this season's script-writing team are Maxine Alderton, Charlene James and Nina Metivier.

Maxine Alderton

"Most of my career has been in the editorial script department," says Maxine Alderton. "That's where I learnt a lot about writing before I took the leap to become a writer myself."

Maxine has written episodes of the CBBC series *The Worst Witch* (2017-18) and worked as both a script editor and writer on the ITV soap *Emmerdale* (2013-19). In 2017 she won a Yorkshire Royal Television Society award for Best Writer for her standalone episode about dementia.



According to Maxine, writing for *Doctor Who* is "strangely similar" to writing soap opera. "Soaps are grounded in reality and you're aiming to show a very human experience," she explains. "*But*... in both cases, ultimately you want to have brilliant characters doing really compelling things. So even if a show's got fantastical elements to it, you're still trying to tell a story that will speak to people.

"Sometimes, having fantastical elements can heighten a story in a way you maybe wouldn't be able to do in a soap episode. You can go a little bit further with some of your allegories and can have a little bit more fun with bells and whistles in *Doctor Who*. But fundamentally a compelling story has to be at the heart."

Maxine is from Bradford and, like current Doctor Jodie Whittaker, she's proud of her Yorkshire roots. "To be able to write for a female Doctor from Yorkshire, as a female writer from Yorkshire, is really special – a dream come true," she says.

"*Doctor Who* is such a magical show and everybody knows about it. I remember when I was a child my mum always had it on. I know everyone says about hiding behind the sofa but I do remember trying to watch it as a child and being told to go upstairs. That's one of my clearest TV memories. The Russell T Davies reboot [in 2005] was when I became a proper viewer. But strangely, in terms of my engagement with fandom I was actually more of a *Torchwood* fan."

Maxine tells us her standout episode of *Doctor Who* is *The Eleventh Hour* (2010). "I loved the beginning of Eleven and Amy's journey. It made me remember what it's like to be a little girl having those magical dreams; that really spoke to me. I thought the episode captured the magic of the series so well."

We've asked each writer to describe their upcoming episode in just three words. Maxine considers her answer carefully. "I'd say: creepy, poetic and unexpected."

Top: The Doctor and her friends in *Spyfall* (2020).

Above: Bella Ramsey as Mildred Hubble in *The Worst Witch*.

Right inset top: Maxine Alderton.

Right inset above: Dementia sufferer Ashley Thomas (John Middleton) in Maxine's award-winning episode of *Emmerdale* (2016).

Charlene James

Charlene is thrilled to be announced as a writer on *Doctor Who*. "I'm so glad I can finally talk about it!" she says. "It was so hard keeping it a secret. I kept it to myself for such a long time – my family didn't even know.

"It's funny because my mum watched the [Series 11] *Rosa* episode and she said, 'Watch this, it's great!' I was like, 'Oh Mum, if only you knew what's going to happen next year…' But it's nice that she was already engaged with *Doctor Who*, without knowing I'm a writer on it. Because obviously she's going to have to watch my episode and she's going to have to say it's great."

Charlene is a playwright and TV writer who trained at the Birmingham School of Acting and The School at Steppenwolf, Chicago. Her award-winning play *Cuttin' It* debuted at the National Theatre and transferred to the Royal Court and Young Vic in 2016.

"Television is really different to writing plays. I think with theatre it's more authored; with television I find the collaboration starts a little bit sooner." Does Charlene have a preference? "I like them both. It's great being able to have a balance between writing for theatre and dipping into TV, which is a way bigger audience."

To date Charlene's TV work includes *A Discovery of Witches* and *Snatches: Moments from Women's Lives* (both screened in 2018). Writing for *Doctor Who* presents new challenges. "I've never written a show or a play that has to appeal to eight-year-olds just as much as it does to adults," she says. "It's very much a family show."

Her introduction to the world of *Doctor Who* was through a young fan.

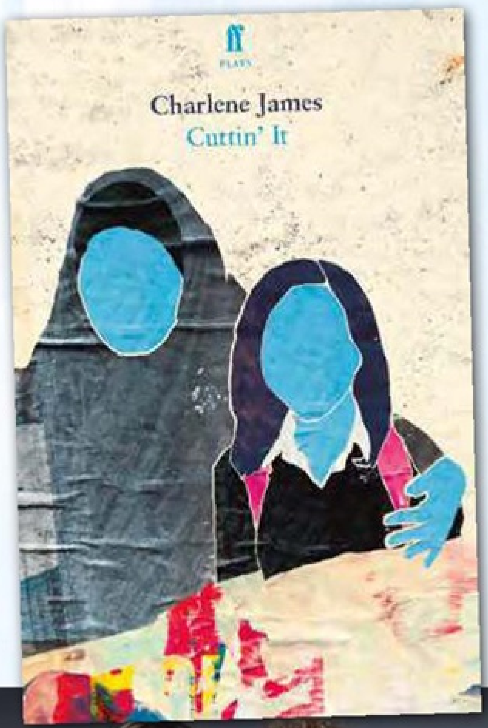
"I used to work in a school as a teaching assistant. Every Monday I worked one-to-one with an eight-year-old boy who had behavioural problems. I'd take him out of the class and do a mini English lesson. He struggled to settle and I thought, 'How am I possibly going to get this boy to write?'

"And then *Doctor Who* came up. He talked about it with such passion. He'd go through the episodes – it was Matt Smith's Doctor at this point – and we'd write sentences together. I'd go home and watch the episodes and discover he'd remembered *everything* about them, from beginning to end. I was like, 'Wow, this is what TV can do for children and it's really amazing.'"

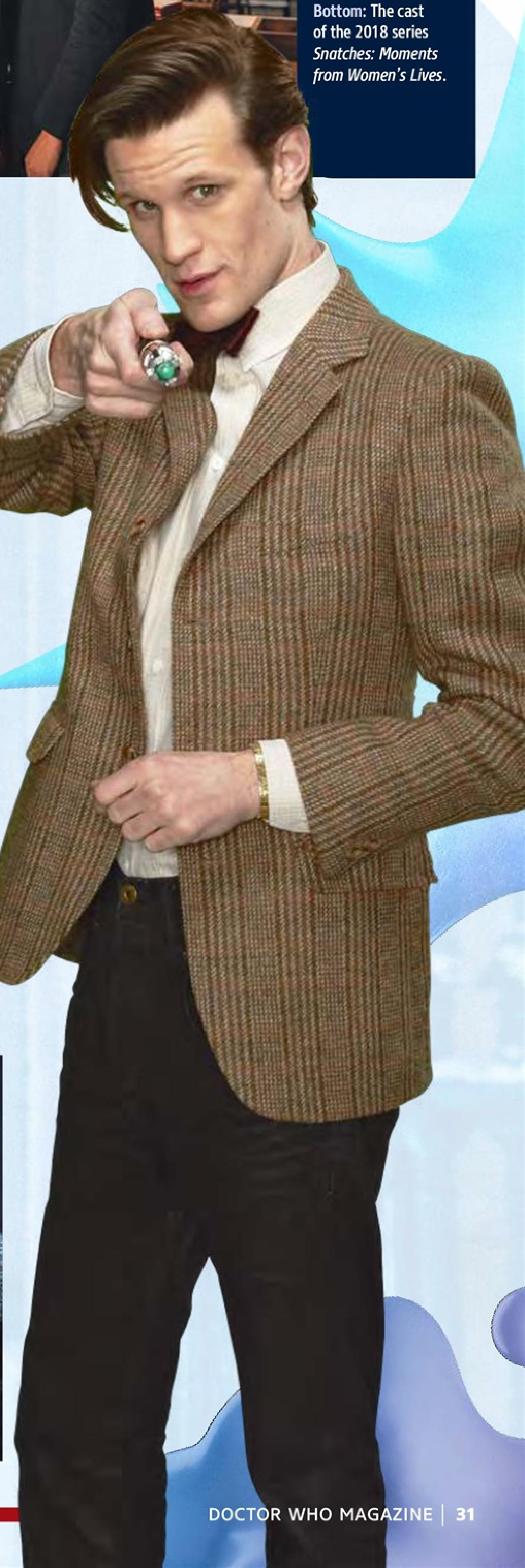
Which three words would Charlene use to describe her episode? "Stuff of nightmares." →

Left: Matthew Goode as Matthew Clairmont and Teresa Palmer as Diana Bishop in *A Discovery of Witches*, one of the series Charlene James worked on before *Doctor Who*.

Left inset: Charlene James.



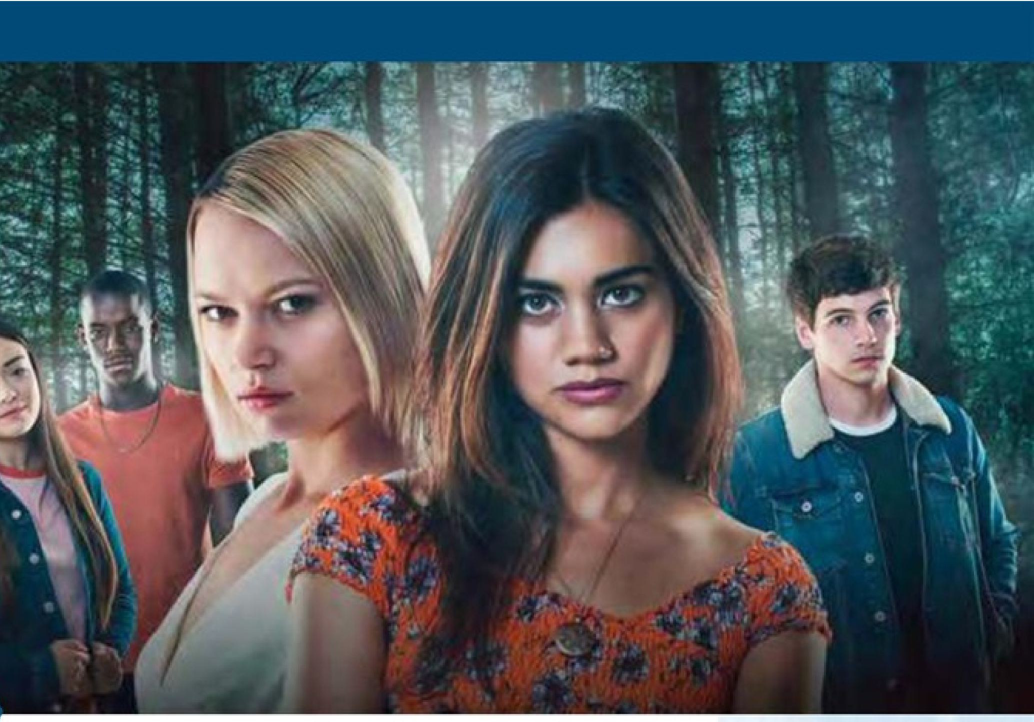
Below inset: The script for Charlene's award-winning play *Cuttin' It* was published in 2016.



Below right: Matt Smith as the Doctor.

Bottom: The cast of the 2018 series *Snatches: Moments from Women's Lives*.

Nina Metivier



BAFTA-winning writer-producer Nina began her career as a script editor and development executive at Kindle Entertainment. "I liked working with writers and storylining," she says, "and gradually started thinking maybe I should be doing some of this as well."

She worked as both a writer and producer on four series of the CBBC mystery-drama series *Dixi* (2014-17) and went on to co-create BBC iPlayer's teen thriller *The A List* (2018). "I wrote the pilot for that with a colleague of mine, Dan Berlinka, then it got commissioned on the BBC and later on Netflix [in 2019]. I head-wrote that series with Dan, which was a really brilliant experience. *The A List* is quite a genre-y show. It's for a teen audience but it's a bit sci-fi and has supernatural elements. So I suppose there's some cross-over with *Doctor Who* there."

Previously a script editor on the Series 11 *Doctor Who* stories *The Woman Who Fell to Earth* and *It Takes You Away*, Nina was "delighted to be asked back to write an episode for Series 12. It was really lovely working with the returning writers and meeting the new writers as well. Everyone brings something different to the series and that's really fun to see. *Doctor Who* is such a playground for ideas."

Nina has enjoyed watching the series since 2005. "A friend of mine who is a super-fan got me into it," she says. Does Nina have a favourite episode? "I really liked *The Girl Who Waited* [2011]. I thought that was really poignant and tapped into a really wonderful fear that comes with the premise of the show about time travel; that idea of being left behind – or taking the slow path, as I think it's called in another episode [2006's *The Girl in the Fireplace*]. I thought that was really moving and heart-breaking."

It's "very liberating working on *Doctor Who*," adds Nina. "The other shows I've worked on have tended to be heavily serialised. Also, *The A List* and *Dixi* were both mystery series with an overarching plot that informs the action of each individual episode. There is a serial element to *Doctor Who* but the precinct of each episode can be something completely new, completely fresh."

Nina doesn't want to give too much away when we ask her to sum up her episode in three words. "I'm going to keep it super vague. Historical. Monsters. Adventure." **DWM**

> **"I really liked *The Girl Who Waited*. I thought that was really poignant."** NINA METIVIER

Top right: The CBBC mystery-drama series *Dixi*.

Top inset: BBC iPlayer's teen thriller *The A List*.

Above inset: Nina Metivier.

Left: Amy (Karen Gillan) fights off the Handbots, allowing Rory (Arthur Darvill) and her younger self to escape in *The Girl Who Waited* (2011).

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MAIL ORDER

ANYONE FOR DENIS?

Doctor Who goodies from the merchandise company Denis Alan Print first appeared 40 years go. The brains behind the venture included none other than Fourth Doctor Tom Baker...

Feature by **ALISTAIR McGOWAN**

Merchandiser Denis Alan Print produced posters, greetings cards and badges, as well as running a comprehensive *Doctor Who* mail order service, during the latter years of Tom Baker's era as the Fourth Doctor.

Despite some handsome product lines, DAP's empire didn't quite take off as its backers had hoped. Co-director of the company was no less than Tom Baker himself. **DWM** recently tracked down Baker's business partner in the venture to discuss the firm's brief but notable time as a *Doctor Who* merchandiser between 1979 and 1981.

In fact, there was no such person as Denis Alan. The driving force behind the ambitious undertaking was one Dennis Segrue. A salesman in London's book trade for five decades, Dennis recently relocated to Oxfordshire, though he still commutes to London. When we chatted with Dennis in mid-October 2019, he'd just completed his busiest pre-Christmas bookselling period.

So just how had Dennis come to know Tom Baker at the height of his fame? "I worked for WH Allen, who published the *Doctor Who* novelisations [under the Target Books imprint], and of course they were very, very successful," he explains. "I was their London sales rep and that's the reason why I had the contact with Tom. Target started doing promotional events, with signing sessions around the country."

Dennis' involvement increased soon after Target's original owners, Tandem, were taken over in 1975. "At Tandem, the managing director would take Tom out on these tours, but after WH Allen took them over he left. So when they asked Tom to continue touring, he knew me from a couple of the Tandem signings. He seemed to like me going with him to the events and said, 'OK, I'll do them but Dennis has got to be involved.'

"We did tours that could last a whole week, going all around the UK; it was quite fun. I would handle questions from the media while Tom would be signing away. It was quite incredible watching Tom with the young children and their reactions during the signing sessions."

These promotional tours were hugely successful, with Baker's *Doctor Who* fame exploding during the late 1970s. "We did a *lot* of signing sessions," recalls Dennis. "We went all over the UK, up to Scotland... Every one was successful. We went down to the West Country – I think it was Taunton – and 5,000 people turned up. They were →

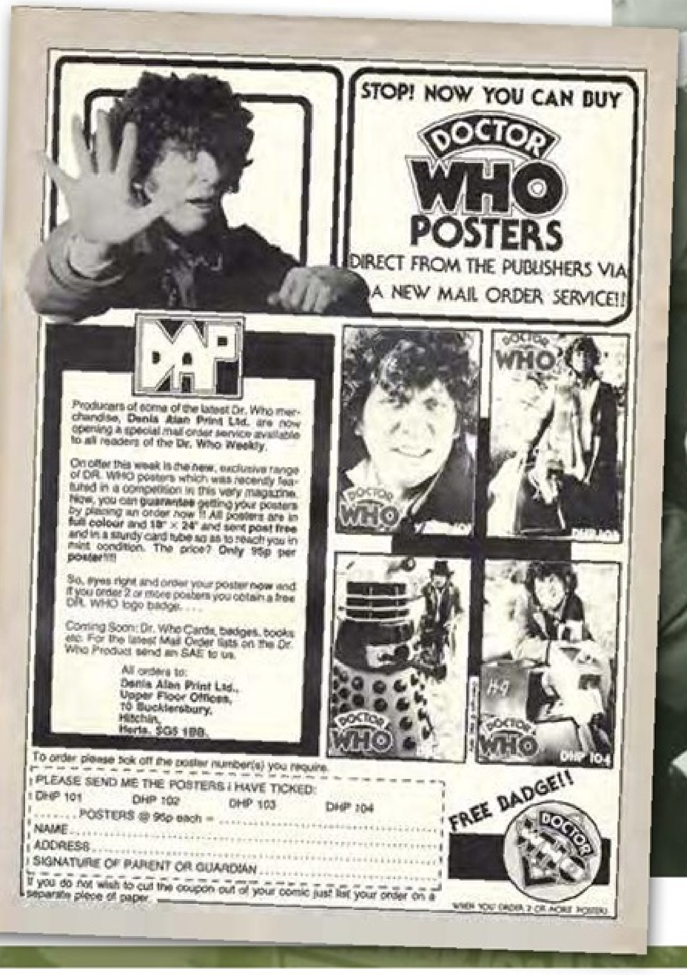
> **"It was quite incredible watching Tom with the young children and their reactions during the signing sessions."** DENNIS SEGRUE

Opposite page: Tom Baker and K9 in a picture from Henry Peplow's January 1980 photoshoot for Denis Alan Print.
Photo © Steven Scott.

Above: Dennis Segrue, the co-founder of Denis Alan Print, with his wife Gloria and grandson William.

Below left: An advert for DAP appeared in *Doctor Who Weekly* issue 26, published 3 April 1980.

Below right: Tom Baker signs DAP greetings cards in Hemel Hempstead.



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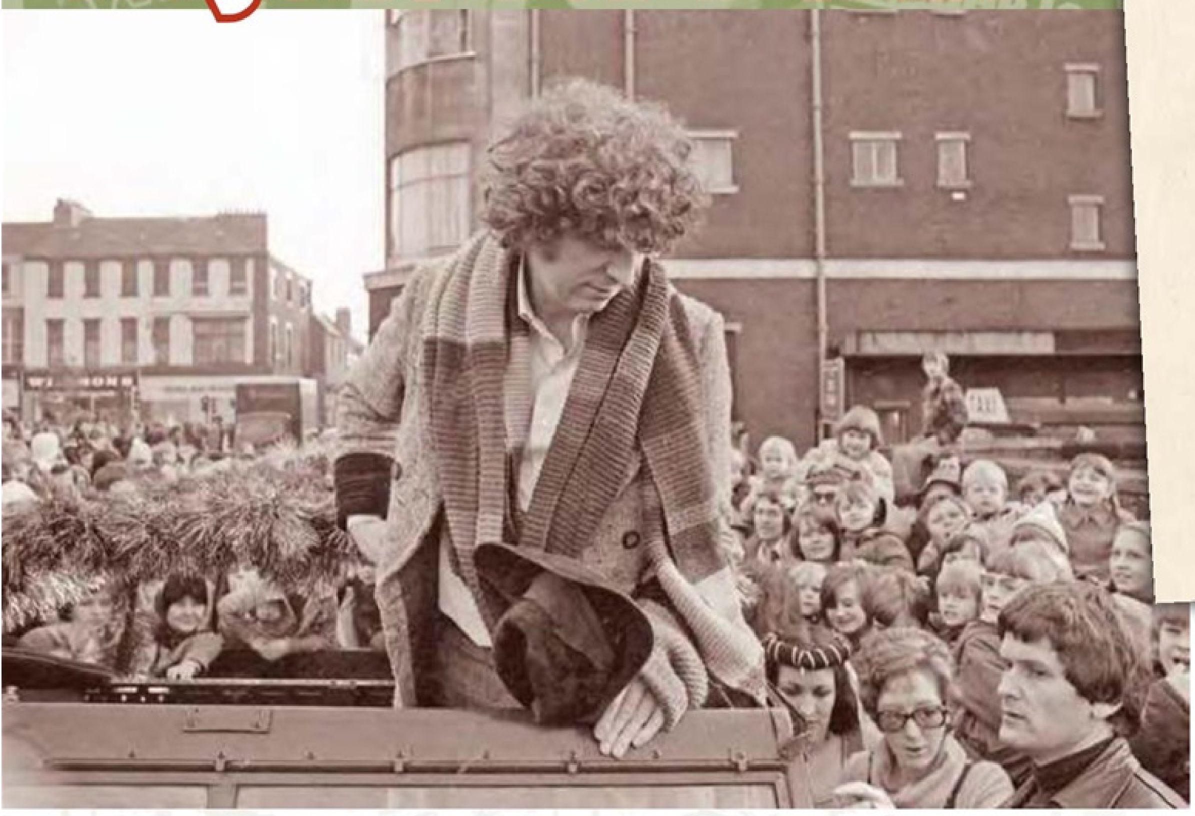

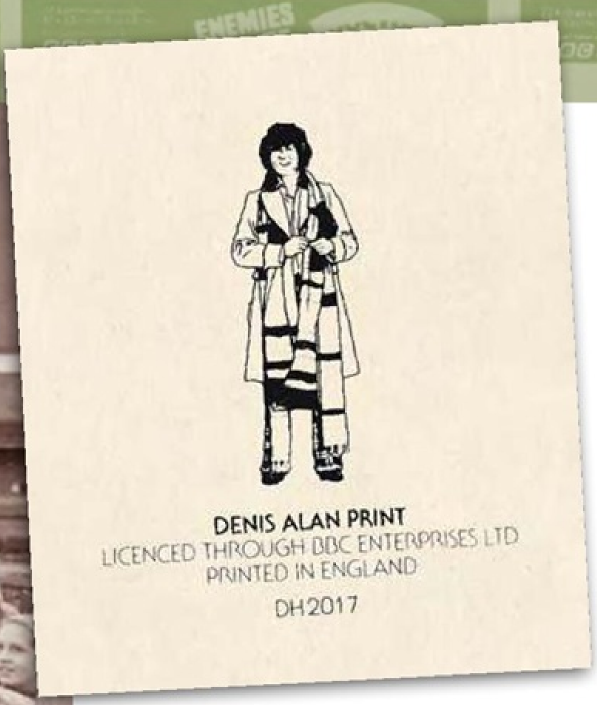

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Above left: A crowd flocks to see Tom Baker on a promotional tour.

Above right: The name 'Denis Alan' was invented by Dennis Segrue.

Below: The cover and a page from the first DAP catalogue, published in May 1980.

→ lining the streets all the way to the venue and they had to bring the police in."

Some events became victims of their own success. "I can remember us going into a Woolworths somewhere in the Midlands and we told the manager of the store that he'd need to put in some form of crowd control. And he said, 'Look, don't tell me, I've done all these signing sessions here, it'll be no problem at all.'

"Well, it was unbelievable the amount of people that turned up. We got there, and we had children hanging from lamp posts, sitting on cars – they couldn't control it! Tom was sat on a seat behind a wheeled table, and when the crush started Tom shot off down the store on the seat! They had to take him off the shop floor, restart it, and put some proper security in."

Witnessing these huge crowds, Baker and his sales-rep pal spotted a possible business opportunity. "'Well, well, well,' I said to Tom one day, 'we must start producing merchandise.' He said, 'What a good idea!' So I decided to set that rolling."

Denis Alan Print Ltd was incorporated in early 1979, with Dennis and Tom as directors in the company. So where did the name come from? "The Alan was from a friend's name, and I just thought Denis with one 'n' was better," explains Dennis (with two 'n's).

Then aged 34, Dennis led the way, with Tom enthusiastically involved. "I did the general work of getting all the artwork together, the meetings with the BBC to go through the artwork and that sort of thing, and of course to decide exactly what we were going to actually produce," Dennis recalls.

He admits it was a steep learning curve. "It was all very new to me because I'd always been on the sales side, never on the production side. So I had to learn what was what, find the people who could actually do the designs, get Tom into a studio to do the photography and whatever." Letchworth-based graphic designer Mike Gibas was a key recruit.

DAP's first approach to the BBC *Doctor Who* production office proposed both a hardback book, celebrating 15 years of the show, and a bi-monthly poster magazine – this at least three months before editor Dez Skinn unveiled Marvel's *Doctor Who Weekly* concept to BBC Enterprises. The show's producer, Graham Williams, found the proposals lacking, judging them on 9 May 1979 to be "viable, but not outstanding".

Within weeks, however, DAP, perhaps unsurprisingly, gained privileged access to its co-director's show as shooting got underway on its 1979 series.

"I'd meet Tom a couple of times a week at the BBC," Dennis recalls. "I remember meeting him one evening at TV Centre. I went with my wife Gloria to Wood Lane and they were filming bits for four episodes in one go. It was staggering. I never thought it could be done like that. He would walk around the studio, with it divided into maybe four scenes [sets], and go from one to the next and he'd learnt all the lines. I found that extraordinary."

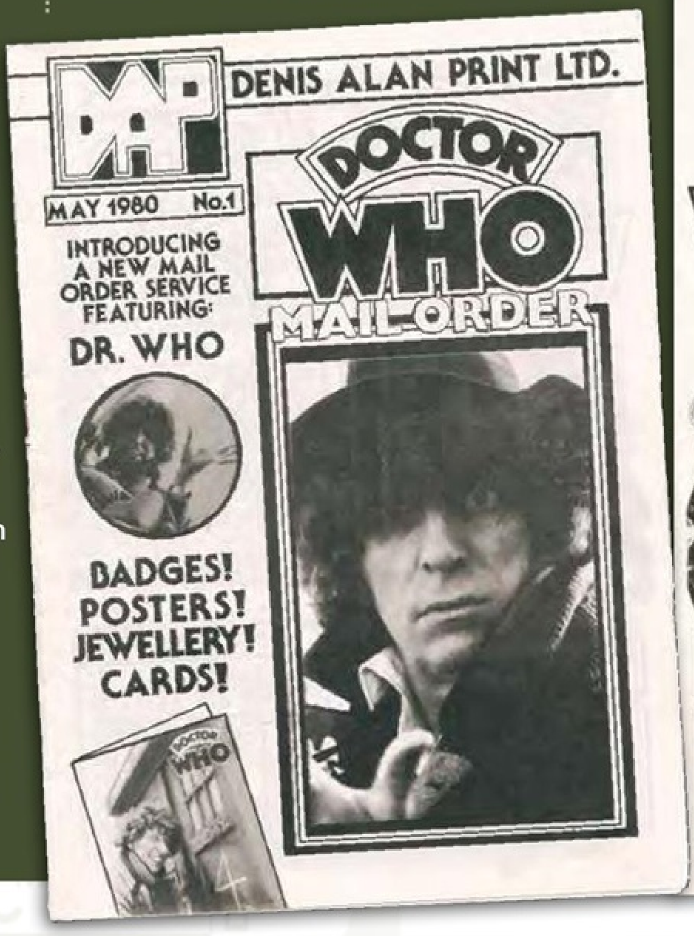
DAP organised a photoshoot during the location filming of *Destiny of the Daleks* (1979), attending the last of five

DENIS DELIVERS

As well as producing its own merchandise, from autumn 1979 DAP operated a small mail order service, initially for DWAS members only, offering WH Allen *Doctor Who* hardbacks that, at the time, were tough to obtain outside the library circuit. First advertised in the October issue of the DWAS newsletter *Celestial Toyroom*, this particular enterprise was based on Dennis' position within WH Allen.

Quickly expanding, DAP initiated a much more comprehensive mail order service managed by Harry Fletcher. A5 mail order catalogues appeared from May 1980, with regular updates mailed to those sending a stamped-addressed envelope to the company.

As well as DAP's own stationery and WH Allen hardbacks, the mail order service sold every conceivable *Doctor Who* product of the era, many of which could be difficult to find in high street shops. DAP's Aladdin's cave of delights included three sets of World/Whitman jigsaws, Palitoy's Talking Dalek and K9 toys, a Remus clay modelling playkit, the TARDIS Tuner radio, Games Workshop's board game, and K9 and Dalek jewellery.



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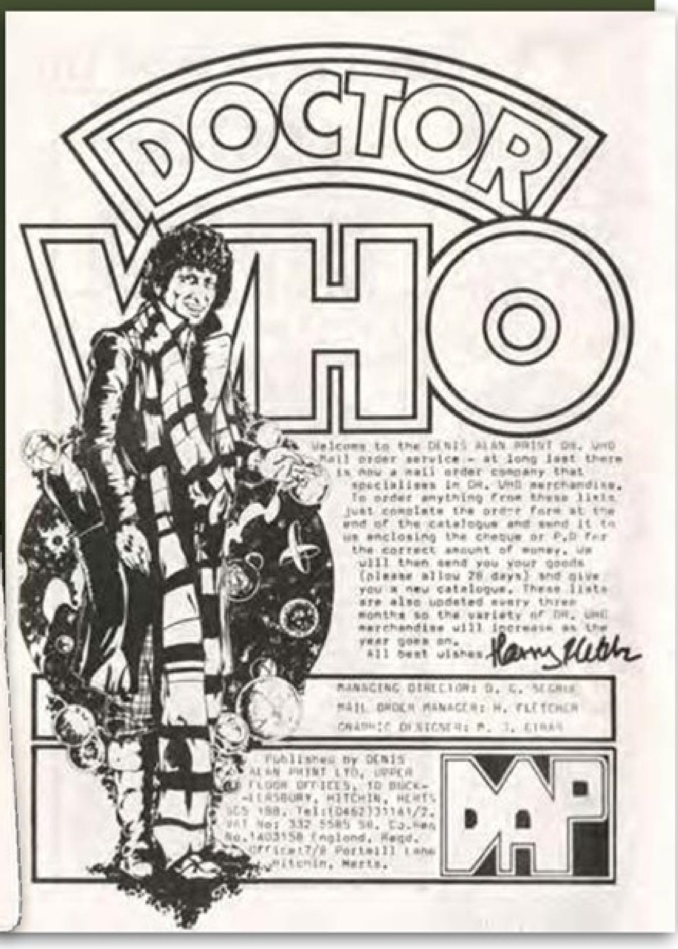

DOCTOR WHO

Welcome to the DENIS ALAN PRINT DR. WHO mail order service – at long last there is now a mail order company that specialises in DR. WHO merchandise. To order anything from these lists just complete the order form at the end of the catalogue and send it to us enclosing the cheque or P.O for the correct amount of money. We will then send you your goods (please allow 28 days) and give you a new catalogue. These lists are also updated every three months so the variety of DR. WHO merchandise will increase as the year goes on.
All best wishes Harry Fletcher

MANAGING DIRECTOR: D. C. SEGRUE
MAIL ORDER MANAGER: H. FLETCHER
GRAPHIC DESIGNER: M. J. GIBAS

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days' shooting on Friday 15 June at Winspit Quarry, Dorset. "It was incredible," Dennis recalls. "They got all these experts in to set off these explosions. There's Tom with his girl [Lalla Ward as Romana], running through these explosions. They were very expensive to set up apparently. The explosions were going off and they got through them and then stopped. And I think it was the producer who shouted out, 'Who's that up there?!' Somebody was looking over into the quarry and they'd picked them up in the shot! Apparently they had to run it again later."

The weekend of 18-19 August 1979 saw DAP's initial range of a dozen full-colour greetings cards unveiled at the *Doctor Who* Appreciation Society convention PanoptiCon III. Priced 36 pence each, these drew largely on June's *Destiny* shoot and featured Baker's Doctor and the TARDIS, with Baker having chalked HAPPY BIRTHDAY down the left-hand post of the police- box prop and numerals covering ages two to ten in the top-right door panel. (This chalk-dust 'damage' could still be seen quite clearly in the next story into studio, *Nightmare of Eden*.) A couple of generic shots of Tom in central London rounded out this first set.

A range of four large colour posters, measuring 43 by 60 cm, was also available in time for Christmas 1979, comprising a close-up portrait of Tom Baker, two photos of Tom with K9 in a forest setting, and one of Tom approaching a Dalek from the *Destiny* shoot. Priced 99 pence each, DWAS members could purchase the full set for an offer price of £3.45.

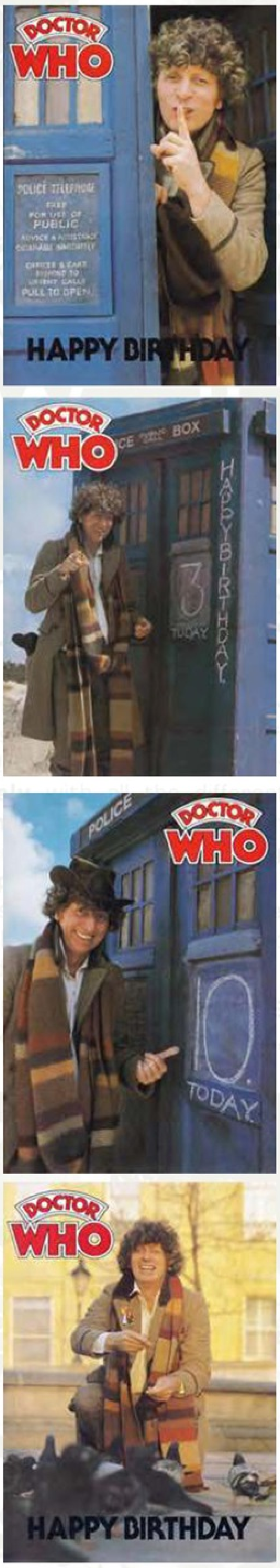
Despite DAP's enthusiasm and quality products, they struggled to win trade orders with the big chain stores. "WH Smith tried it. They put the greetings cards into ten of their stores as a trial and the word just came back, 'Too slow for the space,'" says Dennis with a sigh. "Put the Target books in there in the same space and – boom-boom-boom – they're successful. It was weird. I'll never understand it.

"You would have thought, on the basis of those crowds and sales of the [Target] books, that you could have pegged on *Doctor Who* merchandise," Dennis continues. "When that didn't work you start thinking, 'Is it the design?' I've been in book publishing 50 →

Below left: Another Henry Peplow shot, taken on 15 June 1979 at Winspit Quarry, Dorset, during the making of *Destiny of the Daleks*. Photo © Steven Scott.

Below right: A selection of the birthday cards DAP produced. Each one featured an exclusive image of Tom Baker as the Doctor.

DAP organised a photoshoot during the location filming of *Destiny of the Daleks*.



Anyone for Denis?

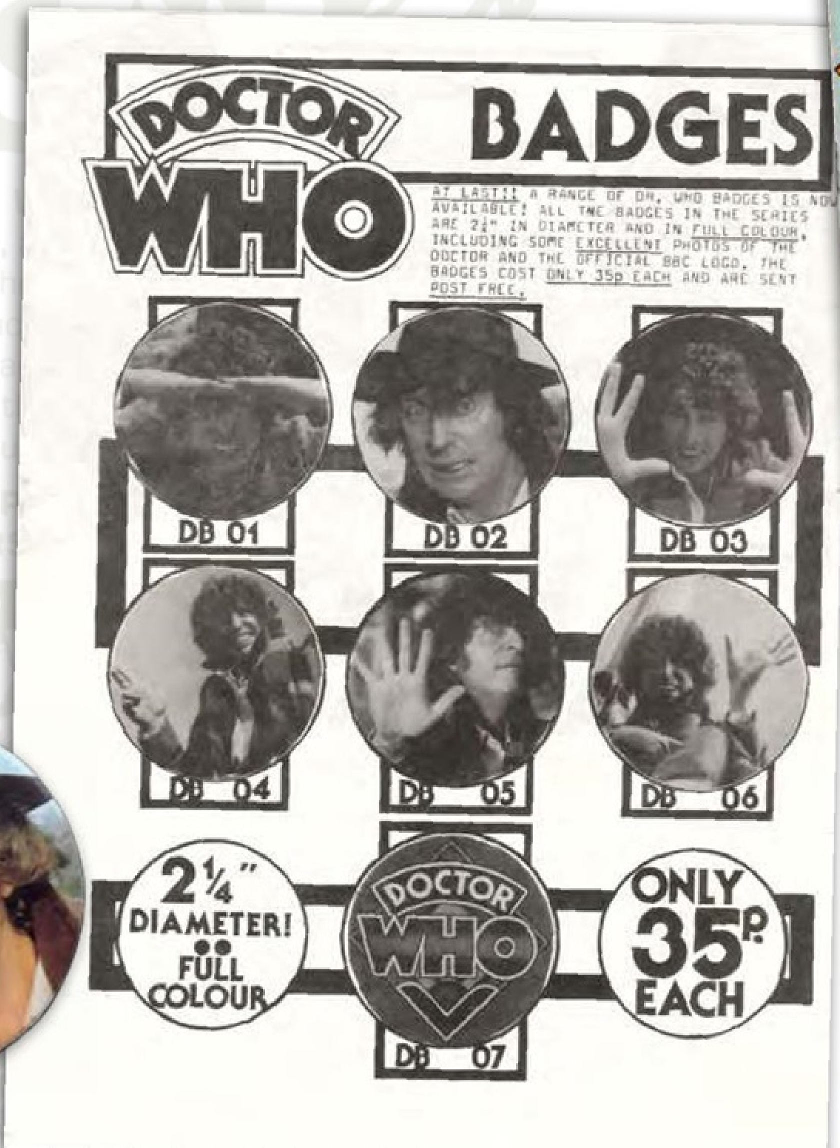
Right: A page from a 1980 DAP catalogue showing the range of badges on offer.

Far right: The cover of *Doctor Who Weekly* issue 24, published 20 March 1980, promoted three DAP posters.

Below: One of the DAP badges.

Bottom left: One of DAP's later cards, featuring Tom Baker in Trafalgar Square.

Bottom right: A DAP advert for the TARDIS Tuner (a portable radio) appeared in *Doctor Who Weekly* 36, published 12 June 1980.



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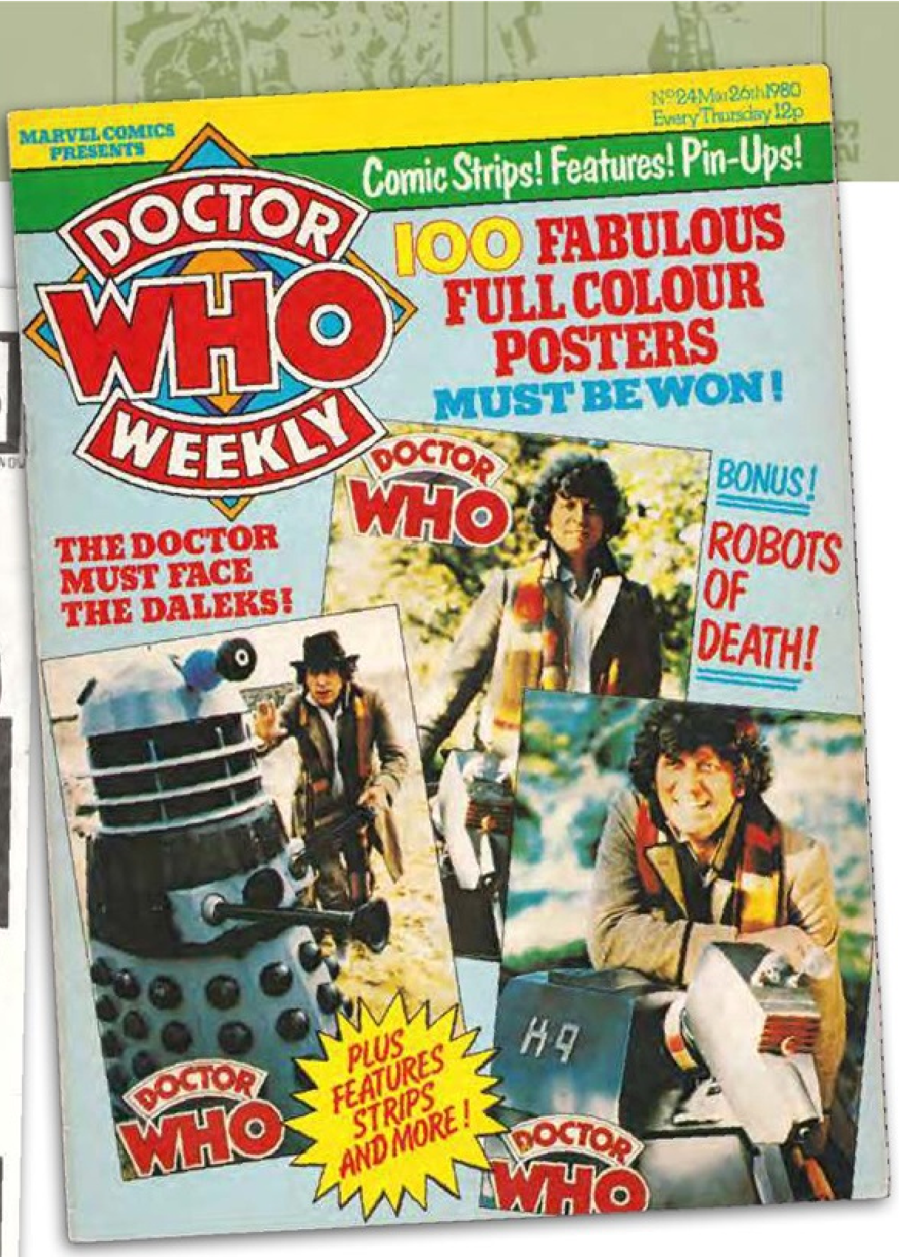
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DOCTOR WHO

Denis Alan Print found an ideal sales showcase in Marvel's new *Doctor Who Weekly*.

→ years and when something doesn't sell, you always think of the cover design and wonder: is the appeal right?"

The high production values and exclusive colour imagery, featuring a hugely popular TV Doctor, K9 and the Daleks, couldn't really be faulted. But with shops less than enthusiastic about taking DAP product, sales were slow.

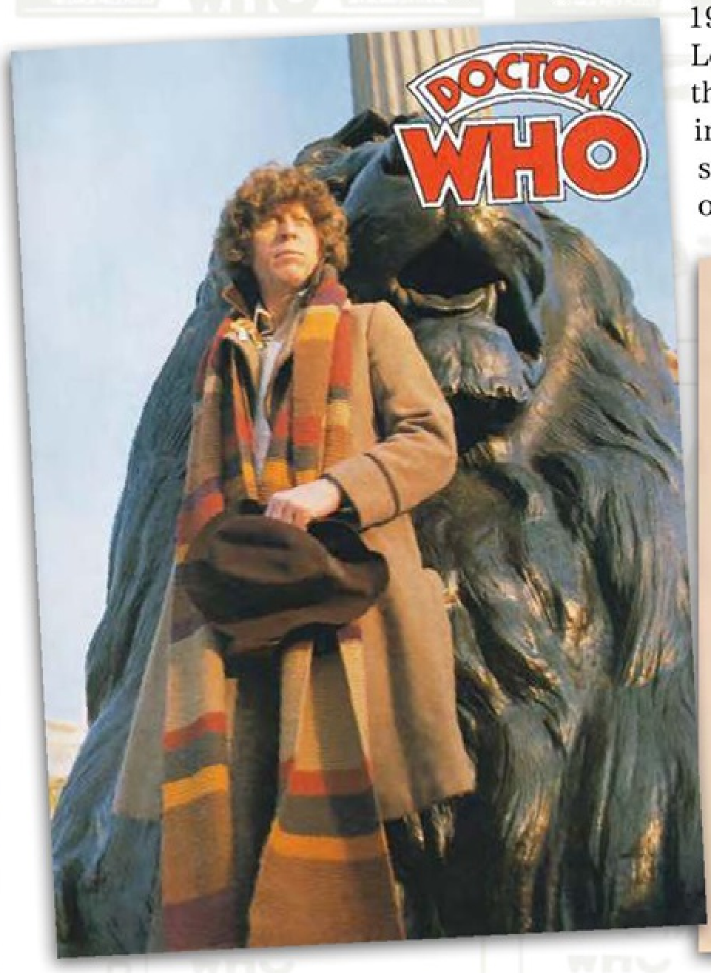
Even so, DAP soldiered on into the new year. Despite an abortive new photo shoot with Tom Baker, six additional greetings cards appeared in the spring of 1980. Drawing on the earlier London landmarks shoot, these included a couple taken in Trafalgar Square. At the same time DAP launched a set of six pin badges, featuring yet more original photographs of Baker. And DAP found an ideal sales showcase in Marvel's new *Doctor Who Weekly*. A host of regular advertisements and promotions appeared from March 1980, most notably on issue 24's poster competition cover.

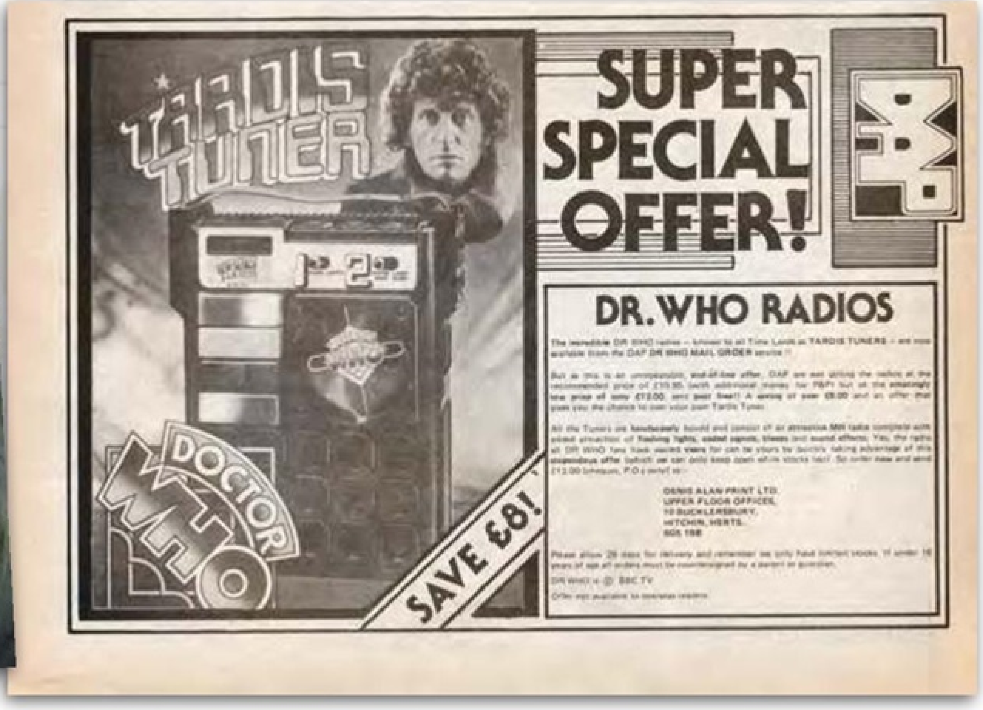
These were tricky times in which to launch *Doctor Who* merchandise. The 1979 series had enjoyed ratings of up to 16 million, helped by a strike-hit ITV blackout. Conversely, the BBC's own industrial action saw the cancellation of the season finale, *Shada*, thus ending the series six weeks early. This was unhelpful for merchandisers in need of the weekly promotion provided by the programme being on air. Further difficulties came in August 1980, when the 18th season unveiled a new neon logo for the show together with a burgundy-hued costume for its leading man that was radically different from the famous multi-coloured scarf featured on DAP's ranges.

The greetings cards sold steadily rather than spectacularly. By summer 1980, ads in *Doctor Who Weekly* and the DWAS newsletter *Celestial Toyroom* offered sets at half price. Unbowed, Dennis tried exporting the range to America, packages of Tom Baker episodes having gained a following there since February 1978. DAP had previously established a small outlet among US fans via the California-based convention organiser Lucy Chase Williams, but now Dennis sought a major trade partner.

"There was a big distributor over in California called J Ben Stark Books and they were selling it to their customers. It was selling there but it wasn't selling *enough*."

Dennis feels the timing wasn't right in 1980. "We were too early. Three years later it might have been a different situation. Once it really got going in the States,




TARDIS TUNER
SUPER SPECIAL OFFER!
DAP
DOCTOR WHO
SAVE £8!

DR. WHO RADIOS

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UPPER FLOOR OFFICES,
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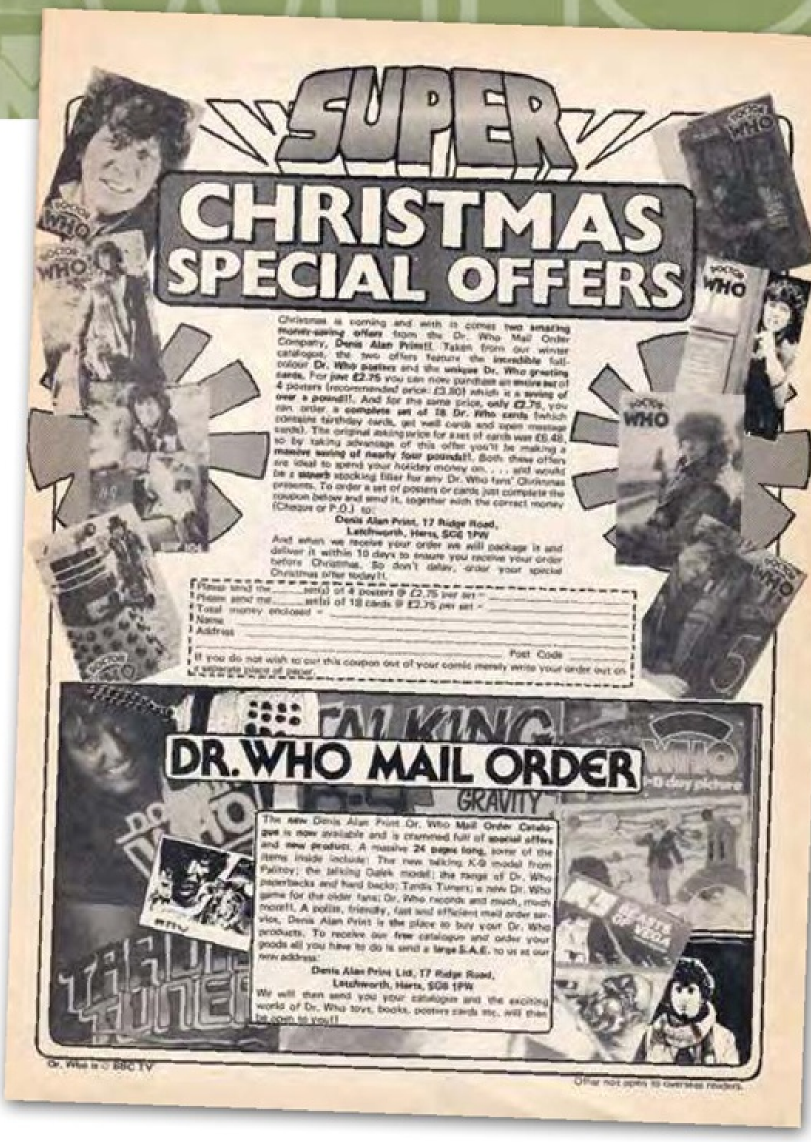
SUPER
DOCTOR WHO
TALKING
GRAVITY
TARDIS TUNER

CHRISTMAS SPECIAL OFFERS

Christmas is coming and with it comes two amazing money-saving offers from the Dr. Who Mail Order Company, **Denis Alan Print!!** Taken from our winter catalogue, the two offers feature the **incredible** full-colour **Dr. Who posters** and the **unique Dr. Who greeting cards.** For **just £2.75** you can now purchase an **entire set** of 4 posters (recommended price: £3.80) which is a **saving of over a pound!!**. And for the same price, **only £2.75**, you can order a **complete set of 18 Dr. Who cards** (which contains birthday cards, get well cards and open message cards). The original asking price for a set of cards was £6.48, so by taking advantage of this offer you'll be making a **massive saving of nearly four pounds!!**. Both these offers are ideal to spend your holiday money on. . . and would be a **superb** stocking filler for any Dr. Who fans' Christmas presents. To order a set of posters or cards just complete the coupon below and send it, together with the correct money (Cheque or P.O.) to:

Denis Alan Print, 17 Ridge Road,
Letchworth, Herts, SG6 1PW

And when we receive your order we will package it and deliver it within 10 days to ensure you receive your order before Christmas. So don't delay, order your special Christmas offer today!!.

Please send me ______ set(s) of 4 posters @ £2.75 per set = ______
Please send me ______ set(s) of 18 cards @ £2.75 per set = ______
Total money enclosed = ______
Name ______
Address ______
______ Post Code ______
If you do not wish to cut this coupon out of your comic merely write your order out on a separate piece of paper.

DR. WHO MAIL ORDER

The new Denis Alan Print Dr. Who **Mail Order Catalogue** is now available and is crammed full of **special offers** and **new products**. A massive **24 pages long**, some of the items inside include: The new talking K-9 model from Palitoy; the talking Dalek model; the range of Dr. Who paperbacks and hard backs; Tardis Tuners; a new Dr. Who game for the older fans; Dr. Who records and much, much more!! **A** polite, friendly, fast and efficient mail order service, Denis Alan Print is the place to buy your Dr. Who products. To receive our **free** catalogue and order your goods all you have to do is send a **large S.A.E.** to us at our new address:

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We will then send you your catalogue and the exciting world of Dr. Who toys, books, posters cards etc. will then be open to you!!

Dr. Who is © BBC TV

Offer not open to overseas readers.

that would have been a brilliant time to start merchandising out there." Indeed, Target Books tripled their first print runs in the mid-80s, thanks to American sales. "I think we'd have sold everything ten times over," reckons Dennis.

Baker episodes having been in constant rotation on ABC since the late 1970s, even the Australian market was considered. "Somebody came to us and said, 'Look, I'm moving to Australia, I'd like to market it for you out there,' which sounded fantastic. I think he was out there six months and suggested we do a writing set. So he made up three prototype sets; two were sent to the UK, one stayed in Australia. And I've still got one of those Tom Baker *Doctor Who* writing sets! It's probably the only one in the world. Ultimately we had to break with the guy; he wasn't going to set the world on fire for us."

Then came a fatal blow: in late October 1980 Baker announced he was leaving *Doctor Who*. Finally, on 16 March 1981 – just five days before the broadcast of Tom Baker's farewell in *Logopolis* Part Four – Denis Alan Print was wound up.

After five successful decades in publishing, these days Dennis focuses on book sales to London's museums and art galleries, including the Tate and the V&A. He remains philosophical when reflecting on the disappointing reaction to his DAP endeavour. "The orders were coming in but the orders were too small, and for the money that we put in and the time I was putting into it... Unfortunately we had to call it a day.

"I remember talking to Tom's management about setting up the company and they said to me at this meeting, 'You'll make a nice pot of money.' I went out the door and thought to myself, 'Well, let's see.' In the end it was a pot of nothing. As we found out, to our wallets' cost!"

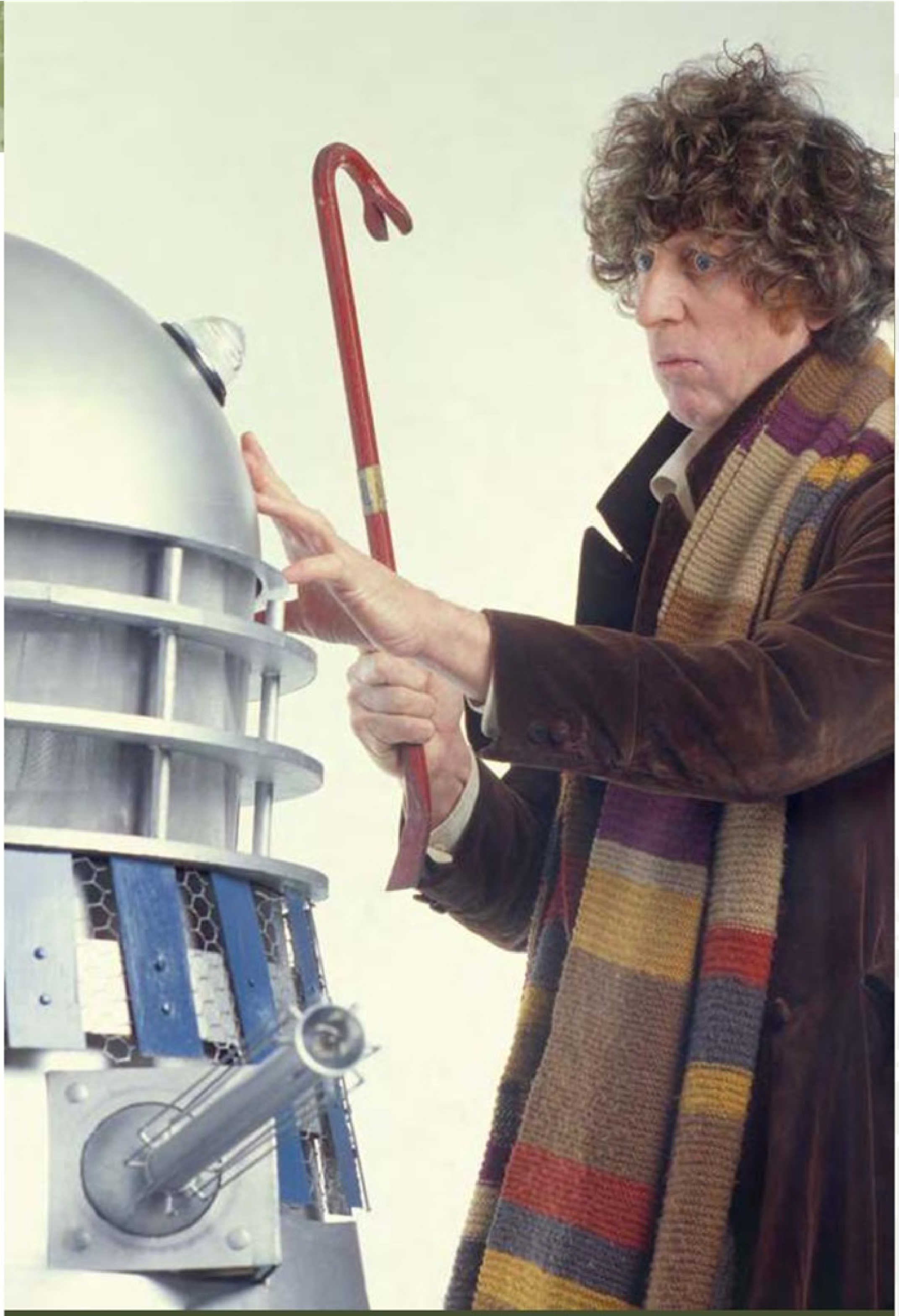
Hindsight has given Dennis some ideas that might have helped DAP's fortunes. "I think we needed to have good financial backing to promote it. Ideally, we could probably have done with a publicity company, which could have been quite expensive, to go out to the media, talking about this merchandise."

Was there one chief reason why the gamble didn't pay off for him and Tom? "I'll never know! All I know is, it was costly for me and costly for Tom. You've got to take a risk when you do something like that. Sometimes you make a lot of money and that's fantastic. But it just wasn't to be for that project."

Dennis does have one particular regret about the DAP enterprise. "We ended up with quite a lot of posters and product and I later got rid of it when we were moving. I wish I'd kept them. Can you imagine what they'd be worth now?

"I was with a customer recently, Mike Lake, one of the guys who started Forbidden Planet," he remembers. "He said to me, 'Dennis, I don't want to rub salt in the wound, but had you been hawking that kind of *Doctor Who* product today, we would take a *lot* of it.'"

Small consolation, perhaps – but at least that remark acknowledges Dennis Segrue as a genuine trailblazer in modern *Doctor Who* merchandising. **DWM**



MERCHANDISE AND MOZART

A major DAP photoshoot with Tom Baker was staged in January 1980, based around the homemade Dalek of fan Richard Berelson, a prop previously showcased by *Blue Peter* on 21 June 1979. DAP also borrowed the lightweight dummy K9 prop from the BBC Visual Effects workshop for the afternoon (which had to be returned by 6.00pm). Tom brought his Doctor costume in a hold-all to the London mews studio of DAP's hired snapper, Henry Peplow.

Tom larked around at his expressive, charismatic best against a white cyclorama background. "A long afternoon's photographic session was livened up by Tom's endless good humour," wrote Berelson in the March 1980 issue of the DWAS newsletter, *Celestial Toyroom*. "With every pose he struck for the camera he acted the part, inventing a few lines to express horror at seeing the Dalek or affection for K9. Otherwise it was jokes and chatter to the accompaniment of a Mozart slow movement; one of Tom's favourites, which he asked to hear more than once."

Ultimately the BBC didn't approve the shoot, due to the inaccurate non-BBC Dalek prop, and the photos went unused. It's not known whether they saw a photo from the session in which the Doctor was seen relaxing with a bottle of Glenfiddich whisky!

In the late 1990s the abandoned shots were purchased by merchandise dealer Steven Scott, who has since marketed prints as 'The Lost Cache' photos.

Above left: A festive DAP advert appeared in *Doctor Who Weekly* 48, published 11 December 1980.

Above right: The Doctor tackles a Dalek with a crowbar in an unused shot from Henry Peplow's January 1980 session.
Photo © Steven Scott.

WHO'S PLAYING WHO?

Between the 40th and 50th anniversaries of *Doctor Who*, a troupe of actors swapped wigs and costumes to play various incarnations, companions, monsters and villains in front of hundreds of fans. Why did they get laughed at? Because, fortunately, it was intentional...

Feature by **BARNABY EATON-JONES**

THE ORIGINAL AND BEST GUIDE TO TV & RADIO
23 - 30 NOVEMBER 2013
RadioTimes
WHO IS WHO?

If you weren't attending *Doctor Who* events from 2003 to 2013, you probably won't have heard of the semi-professional OFFSTAGE Theatre Group.

The group's initial plunge into the timey-wimey vortex of Gallifreyan comedy came about in 2003, when Les Hollis and Paul R Jones of Vortex Events asked them to provide some form of comedy entertainment for Invasion III, a convention to be held in Barking in May of that year. Thus was born a full-length play called *Déjà vu of the Doctors*, in which a rogue Time Lord tampered with each Doctor incarnation, turning the Third Doctor, for example, into a scarecrow not unlike Worzel Gummidge, the Fifth Doctor into a vet not unlike the one in *All Creatures Great and Small*, and so on.

Because this venture involved entering into copyright territory, the decision was taken early on that this would be a non-profit production. The only expenses asked for would be accommodation and a very modest (indeed, inadequate) budget for costumes and props.

While the company was rehearsing *Déjà vu of the Doctors*, another convention – Destiny, held in Northampton – asked them to provide a sketch show. So the company wrote and performed *Arrant Nonsense* for Tenth Planet Events, which took inspiration from the sketches that actor and *Doctor Who* scribe Mark Gatiss had written and performed for BBC 2's *Doctor Who Night* back in 1999.

In *Arrant Nonsense*, a pretentious pair of actors gave a workshop on 'How to Die Convincingly' in the show, a lonely man on a park bench urged passers-by to look inside his brown paper bag filled with Evil Since the Dawn of Time (which turned out to be a small potted cactus plant called Meglos), and a Dalek tried to buy the Hand of Omega as a Christmas present. There was also the Fourth Doctor's miscalculation of a missing section of the Key to Time and a sketch called *Inferno in Five Minutes*, where a children's television presenter narrated the Third Doctor's ecological disaster story whilst a lone actor used a box of ridiculous costumes and props to illustrate the tale.

Déjà vu of the Doctors was performed in April 2003. A glowing review in the *Doctor Who* Appreciation Society's magazine *Celestial Toyroom* (issue 305) claimed that "The play was packed with jokes." After this, the OFFSTAGE Theatre Group kept getting invited to other conventions, as well as returning to ones they'd performed at already.

Rather than tour the play and sketch show already written, the main writer (who was also the producer and one of the lead actors) made a bold claim – that every convention would get a wholly original piece. This, of course, required writing more *Doctor Who* comedy than is healthy for the human brain. That was me. I often make these kinds of decisions without realising the long-term effect. At the end of OFFSTAGE's run of original *Doctor Who* comedy, I was like the Fourth Doctor after going through the Tachyon Recreation Generator in *The Leisure Hive*. Crueller people might say I looked like the artificially aged Tenth Doctor in *The Sound of Drums* (2007).

What other delights did OFFSTAGE whisk up in their comedy blender? Well, first up was the *Beyond the Sofa* sketch show (performed at *Doctor Who* Day in Evesham in May 2003), which featured Colin Baker as announcer and sketches like *Countdown to Danger*, where two incarnations of the Doctor, two incarnations of Romana, and two incarnations of the Master all tried to stop a self-destruction countdown that will wipe out the universe.

After that, at the Dimensions 2003 event in Stockton-on-Tees in September, OFFSTAGE came up with *Me and My Shada*. This was a convoluted playlet where the Fourth Doctor, Romana and K9 had their holiday interrupted by the Eighth→

Opposite page: Members of the OFFSTAGE Theatre Group include Ian Kubiak (as the Seventh Doctor), Gareth Ricketts (the Tenth Doctor), David Ratty (the Ninth Doctor), Joy-Amy Wigman (Donna Noble), Barnaby Eaton-Jones (the War Doctor), Gareth Jones (Captain Jack Harkness), Nathan Drake (the Eleventh Doctor) and Lara Hall (Clara Oswald).

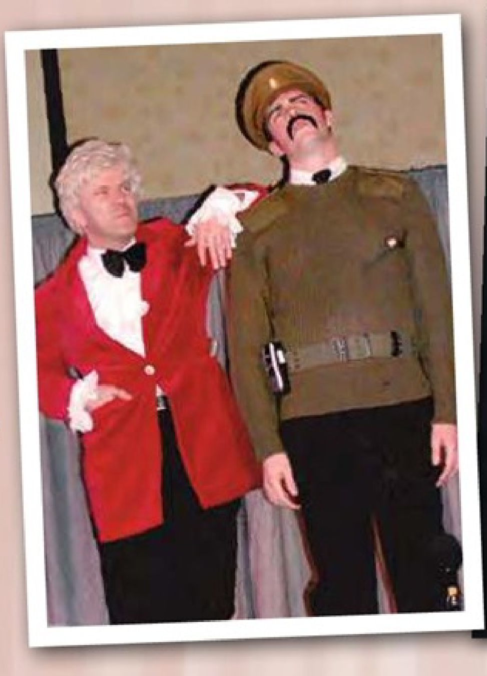
Above left: A mocked-up *Radio Times* cover from 2013 featuring the OFFSTAGE Doctors.

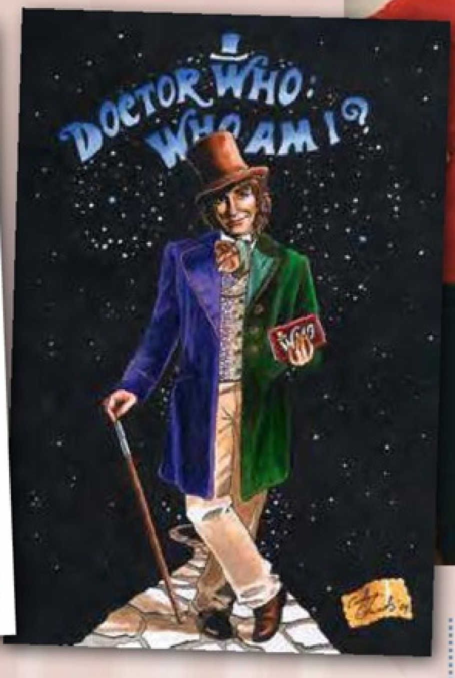
Above right: The group meets the *real* Doctor, Colin Baker (back row, centre), at the Gallifrey convention in Los Angeles in 2007.

Below left: The 2007 Gallifrey convention hosted a performance of *The Ten Doctors*, featuring Ian Kubiak as the Seventh Doctor and Kim Jones as Ace.

Below right: Charlotte Jakab-Hall (as Clara), a Cyberman and Nathan Drake (as the Eleventh Doctor) appeared in the 2013 production *The Days of the Doctor*.

IN *ARRANT NONSENSE* A DALEK TRIES TO BUY THE HAND OF OMEGA AS A CHRISTMAS PRESENT.




DOCTOR WHO: WHO AM I?
WHO

Right: Francis Moloney (as the Third Doctor) and Gareth Ricketts (the Brigadier) in *The Ten Doctors*.

Right centre: A poster for the 2004 radio show *Who Am I?*, which was a mash-up between the Big Finish audio adventure *Zagreus* and the film *Willy Wonka & the Chocolate Factory*. Art by Carolyn Edwards.

Far right: The cast of the 2003 production *40 Years in 40 Minutes*, which was performed at the Panopticon event in London.

Below: The cast get into character to promote *The Days of the Doctor*.

→ Doctor – and it was topical at the time, because it had just been announced that Paul McGann would do a full-cast audio revival of Douglas Adams' unfinished TV story *Shada*. There was also another sketch show, this one called *Adventures in Tyne and Space*. One of the sketches here – *Just William* – was about William Hartnell auditioning for the role of the First Doctor and getting knocked over the head with a cricket bat, while Raymond Cusick (designer of the Daleks) was told that his prototype was way too tiny to be scary.

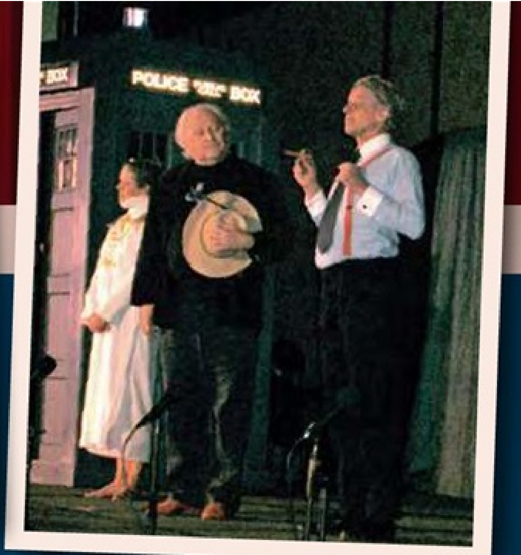
At this point, the organisers of the UK's then largest *Doctor Who* convention, Panopticon, contacted OFFSTAGE on the recommendation of Dimension Events' Dave Price. Two weeks before *Doctor Who*'s 40th anniversary celebration in London, the group was asked to perform something new there. Not one to shirk a challenge, I wrote *Reduce the Totality of the Doctor Who Show*, more commonly known by its tagline: *'40 Years in 40 Minutes'*. This followed the Reduced Shakespeare's Company's template of condensing all the stories into the shortest possible time, but it also used *This Is Your Life* as a framework, with the Eighth Doctor being interrupted right in the middle of his motorcycle chase in San Francisco – on a blue Raleigh Chopper in this instance. Because I played the Fourth Doctor, I also managed to get into a Tom Baker-off with one of the guests, famed impressionist Jon Culshaw, and we gathered quite a crowd as we did so. But the highlight of *40 Years in 40 Minutes*, for me, was getting our award-winning elder actor, Bob Roberts (who played the First Doctor), to put a hollowed-out cardboard box on his head. It had been turned into a 1970s television set so he could pretend he was stuck in a time eddy for our *The Three Doctors* bit. Having been booked for one performance on the Saturday, we were delighted to be asked to perform the show twice more on the Sunday, both times to packed houses.

The hankering to do another full-length play was answered by Mike Hall of Indelible, who, alongside Joe and Linda Nagle, asked me to attend their Dalek-themed weekend. Thus was born *Dalek Re:Play* (performed in March 2004 at the Dr Who and the Daleks convention in Liverpool), which parodied every Dalek story to date. This included a lactose-intolerant Dalek being rude about the Third Doctor's penchant for cheese and wine in *Day of the Daleks*, and a joke about Nyder from *Genesis of the Daleks* being dressed as David Hasselhoff's Michael Knight: "Nyder?! Oh, I thought you said *Knight Rider*!" This got such a sustained and explosive laugh that Davros forgot his next line.

A sketch show titled *Full Circle* (performed at Invasion IV in Barking, also in March 2004) was so- called because we themed it around the character of Adric. This one contained possibly my favourite sketch – *The Two Romanas*. Emma Vogwell and Sophie Jones played both incarnations of the character, donning black-rimmed glasses, sitting behind a desk, and delivering *Who*-themed jokes in the style of the opening 'news' items in *The Two Ronnies*.

Preparations then began for an ambitious full-length live radio performance called *Who Am I?*, performed at the Dr Who and the Daleks II convention in Liverpool in October 2004. This mashed together Big Finish's audio

> **THE HIGHLIGHT OF THE OFFSTAGE THEATRE GROUP'S JOURNEY WAS AN INVITATION TO BE THE MAIN SATURDAY NIGHT ENTERTAINMENT AT LA'S GALLIFREY CONVENTION.**



play *Zagreus* and the classic 1971 film *Willy Wonka & the Chocolate Factory*, together with silly scripted interactions with a Jon Pertwee talking book of *Worzel Gummidge Pays a Visit*. Thanks to John Dorney for that idea, by the way. Ironically, he's since become one of Big Finish's most pre-eminent writers.

The Six Million Dollar Fan followed at Dimensions 2006 in Stockton-on-Tees. This show parodied the 1996 *Doctor Who* TV movie – the title being a reference to director Geoffrey Sax, who was (a) a fan and (b) always seemed to quote the budget when asked about the show. This one was seen by the TV movie's stars, Daphne Ashbrook, Sylvester McCoy, Paul McGann and Lee Jee Tso. It was on this production that I was joined by Ron Brunwin as co-writer, who'd written to me out of the blue after enjoying *40 Years in 40 Minutes*. He had a better beard than me, so that made him a better writer in my book.

The highlight of the OFFSTAGE Theatre Group's journey was an invitation from Shaun Lyon to be the main Saturday night entertainment at LA's gigantic Gallifrey convention in February 2007. A packed audience of 600 fans watched a full-length play called *The Ten Doctors* that featured myself, Kim Jones, Gaz Ricketts, Ian Kubiak, Kathryn Dunne, Bob Roberts, David Ratty, Francis Moloney and Lizi Brazier – all of us celebrating the entire run of *Doctor Who* to date and using the template of the 20th anniversary special *The Five Doctors*. If you were there, you may remember the unintentional comedy timing of an unceasing fire alarm in the final climactic scene. (Fortunately, it was an accidental alarm rather than a real one.) And nobody could forget Colin Baker's star cameo as Commander Maxil. His very appearance brought on a kind of Beatlemania effect, what with all the clapping and screaming; having exterminated Michael Grade, he left to a standing ovation.

The jokes got as many groans as laughs, with the impromptu call-and-response moments providing inspiration for US fans to create their own sketch shows, like *The Idiot's Lantern*, for future Gallifrey conventions. These are still running 12 years later.

And they say pantomime doesn't travel well.

In 2013 the OFFSTAGE Theatre Group was brought out of self-imposed *Doctor Who* exile with a final 50th anniversary playlet, *The Days of the Doctor*. In hindsight, this veered quite close to the unseen-at-the-time plot of the BBC's celebration, starring John Hurt as the War Doctor. This playlet was showcased in the headline slot at a truly prestigious ceremony – the switching-on of the Christmas lights in Cheltenham's Brewery Centre in the heart of the Cotswolds. A huge and bemused (but mostly amused) audience watched our shenanigans on stage just one hour before the televisual special – *The Day of the Doctor* – was beamed into cinemas and onto television screens throughout the UK.

Famously, in the late 1980s John Hurt had played the title character in Jim Henson's *The Storyteller* – sitting with a book by the fireside, a trusty dog at his feet, and narrating in a broad West Country accent. The OFFSTAGE Theatre Group's War Doctor did the same, with his feet up on K9 and affecting the same rich accent – proclaiming himself as The Story Doctor. This led to an amusing exchange. After OFFSTAGE's final *Doctor Who* performance, an audience member pigeonholed the actor who'd played the War Doctor and said she loved the performance – only she felt it was a shame he couldn't disguise his accent and speak 'proper English' like John Hurt did... **DWM**

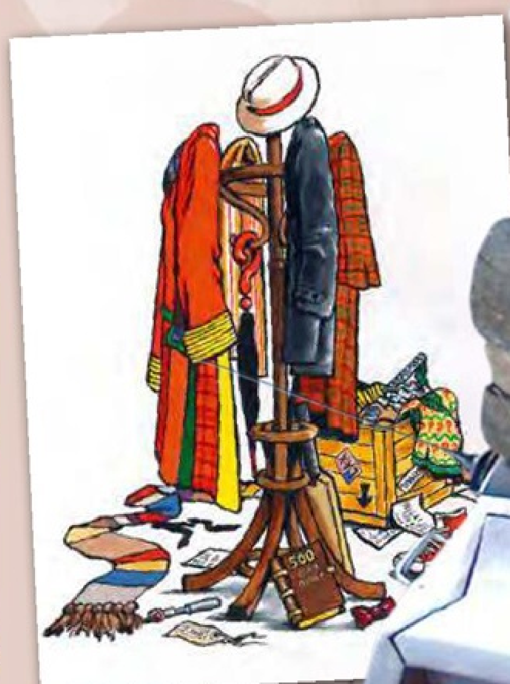
If you have vague recollections of OFFSTAGE, or if this article has piqued your interest, you can read more expanded tales from the TARDIS in a book called *Who's Playing Who?* – to be published in 2020 by Chinbeard Books.

SPLENDID IDIOTS

The great and the good of *Doctor Who* have, at one time or another, witnessed, and responded to, the OFFSTAGE Theatre Group's parodies of the show they starred in.

Fourth Doctor Tom Baker called them "benevolent lunatics" and Sixth Doctor Colin Baker declared that they were "actually rather good". The Eighth Doctor, Paul McGann, called them "bloomin' funny" and Nicholas Courtney – in his best Brigadier Lethbridge-Stewart voice – declared that they were "splendid idiots, all of them". John Levene (aka Sergeant Benton) hijacked the end of one of their shows to tell the audience how great OFFSTAGE were, adding the generous observation that the writer of the play was "funnier than Ben Elton, who I don't find funny anyway".

But Steven Moffat, when cornered in an elevator in 2007 and asked whether he would like to come and watch their comedy *Doctor Who* play that evening, said: "It's not my thing." Make of that what you will.



Top left: *40 Years in 40 Minutes* featured Bob Roberts as the First Doctor.

Top centre and right: Colin Baker as Commander Maxil and Bob Roberts as Michael Grade in *The Ten Doctors*.

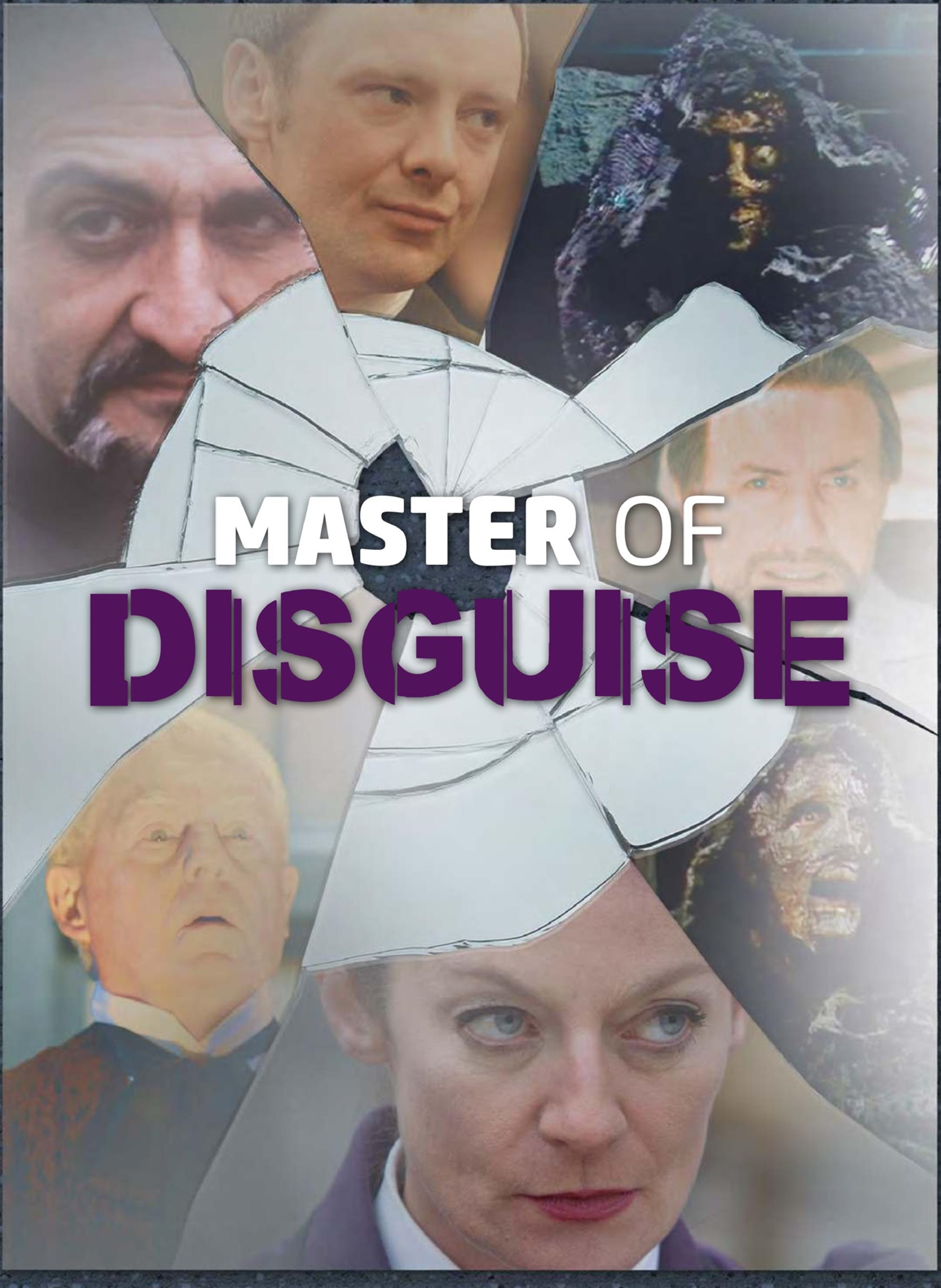
Above inset: Nicholas Courtney as the Brigadier in *Battlefield* (1989).

Below left: The OFFSTAGE cast discuss *The Ten Doctors* at the Gallifrey Convention in 2007.

Below centre: Carolyn Edwards' cover art for the forthcoming book about OFFSTAGE, *Who's Playing Who?*

Left: Barnaby Eaton-Jones as the Story Doctor (formerly the War Doctor) in OFFSTAGE's final production, *The Days of the Doctor*, in November 2013.

Photos © The OFFSTAGE Theatre Group.



MASTER OF DISGUISE

The Master may disguise his features, be he can never disguise his evil intent. We've chosen ten of our favourite 'Master reveals' from previous series of *Doctor Who*...

Feature by **JONATHAN MORRIS**

Throughout his many thwarted attempts to gain dominion over the Earth, the Time Lords and the cosmos – and his equally unsuccessful attempts to kill the Doctor – the Master has adopted numerous cunning disguises. Over the years he's posed as a colonel, an adjudicator, a country vicar, a naval officer, two scientists and a couple of telephone engineers. But his most effective feints have been those occasions when even the viewers at home were fooled until he whipped off his mask.

So what have been the most shocking Master reveals?

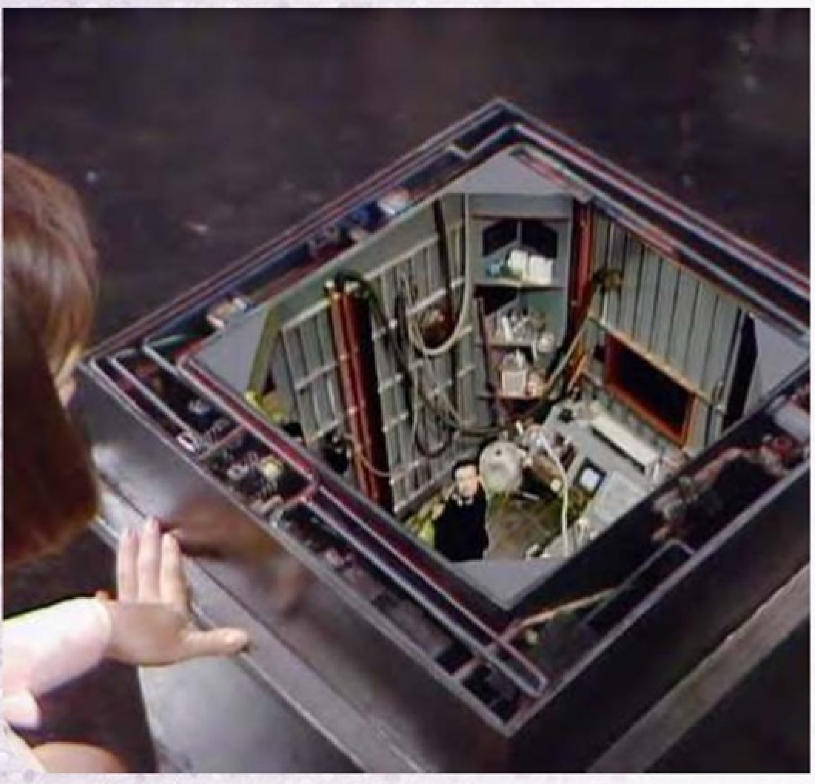
10

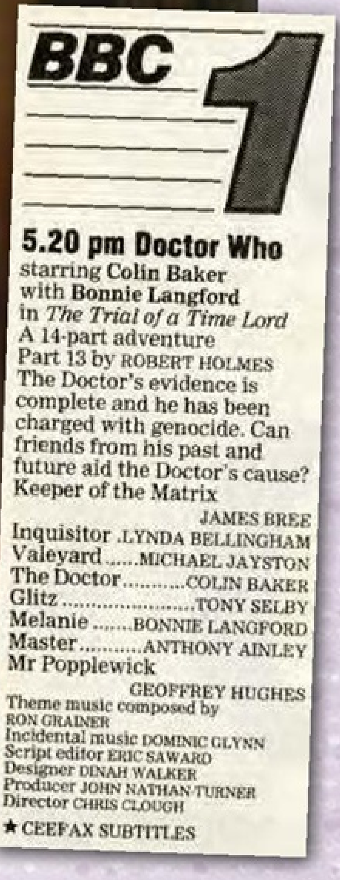
PLANET OF FIRE

(1984)

The shock reveal of *Planet of Fire* isn't that the Master is in it. That was clear from the end of Part One, when he took mental control of the robot Kamelion and transformed it into his own likeness. No, the shock comes at the end of Part Three. Until then, we've seen the Master in his lair, making sardonic comments and repeatedly ordering Kamelion to "resist the girl!" At the end of Part Three, however, the 'girl' in question, Peri, discovers that the real Master has been hoist by his own calling card and suffered a humiliating reduction in circumstances while tinkering with his Tissue Compression Eliminator.

> **The Master has been hoist by his own calling card and suffered a humiliating reduction in circumstances.**





BBC 1

5.20 pm Doctor Who
starring **Colin Baker**
with **Bonnie Langford**
in *The Trial of a Time Lord*
A 14-part adventure
Part 13 by ROBERT HOLMES
The Doctor's evidence is complete and he has been charged with genocide. Can friends from his past and future aid the Doctor's cause?
Keeper of the Matrix .... JAMES BREE
Inquisitor .LYNDA BELLINGHAM
Valeyard ......MICHAEL JAYSTON
The Doctor...........COLIN BAKER
Glitz ....TONY SELBY
Melanie ....BONNIE LANGFORD
Master...........ANTHONY AINLEY
Mr Popplewick .... GEOFFREY HUGHES
Theme music composed by RON GRAINER
Incidental music DOMINIC GLYNN
Script editor ERIC SAWARD
Designer DINAH WALKER
Producer JOHN NATHAN-TURNER
Director CHRIS CLOUGH
★ CEEFAX SUBTITLES

Above left: The Master (Anthony Ainley) surprises the court in Part Thirteen of *The Trial of a Time Lord* (1986).

Above right: The *Radio Times* listing that revealed the Master's presence.

Left inset and below left: The Master is discovered in diminished circumstances in *Planet of Fire* (1984).

Below right: The cadaverous Master (Peter Pratt) in *The Deadly Assassin* (1976).

9

THE TRIAL OF A TIME LORD

(1986)

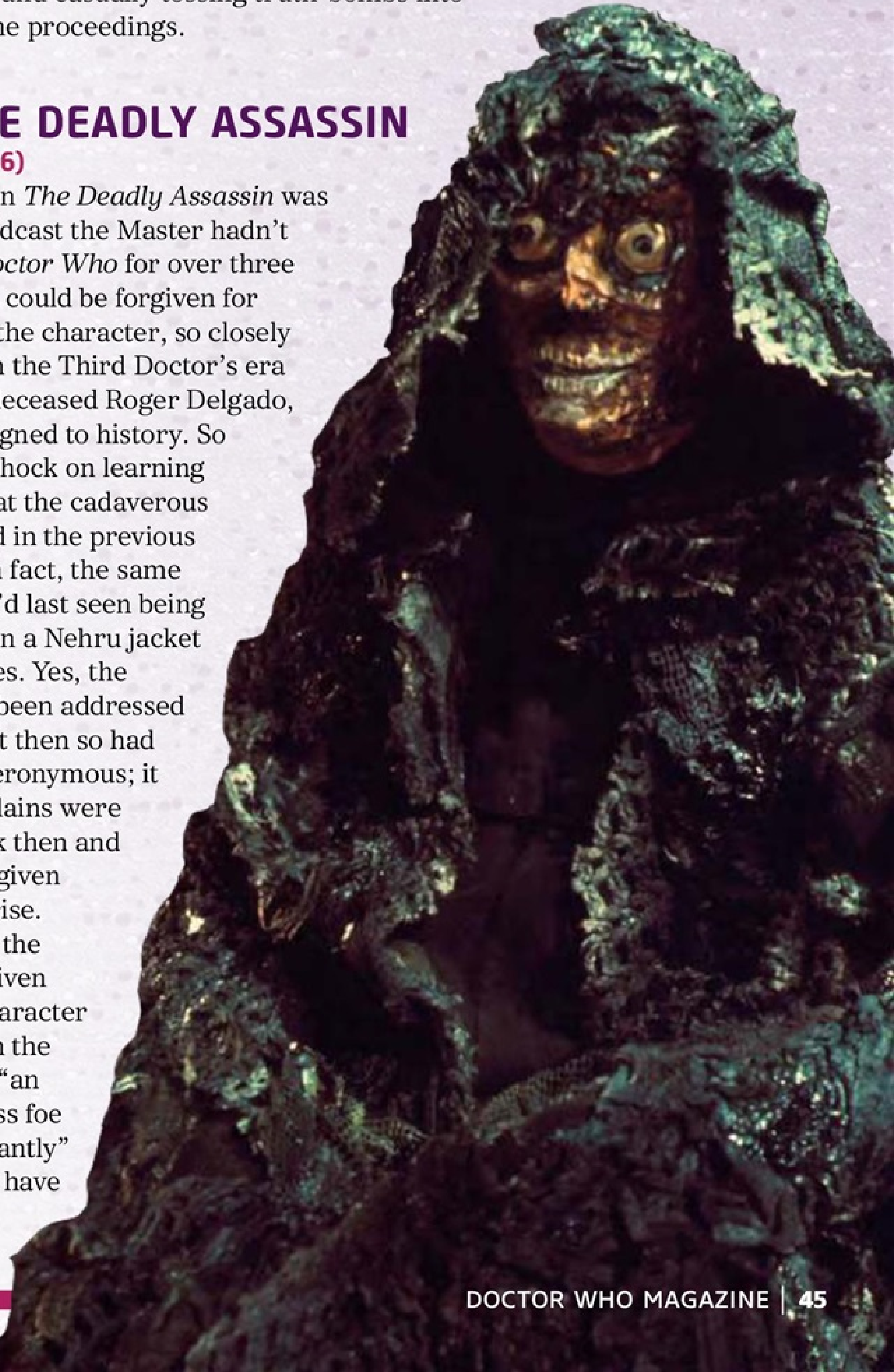
The 1980s *Doctor Who* producer John Nathan-Turner had been repeatedly successful in preserving the surprise of the Master's unexpected returns, as we shall see later. So it's a pity he didn't repeat this approach with Part Thirteen of *The Trial of a Time Lord*. Attentive readers of the *Radio Times* would have already known the Master would be returning during the episode, and thus were deprived of the delight that other viewers felt when the Master turned up, not by means of the Valeyard removing a rubber mask as you might expect, but on the Matrix screen itself, mocking the whole sorry enterprise and casually tossing truth-bombs into the proceedings.

8

THE DEADLY ASSASSIN

(1976)

When *The Deadly Assassin* was broadcast the Master hadn't appeared in *Doctor Who* for over three years. Viewers could be forgiven for assuming that the character, so closely associated with the Third Doctor's era and the sadly deceased Roger Delgado, had been consigned to history. So imagine their shock on learning in Part Two that the cadaverous figure glimpsed in the previous episode was, in fact, the same character they'd last seen being terribly suave in a Nehru jacket and black gloves. Yes, the character had been addressed as 'Master', but then so had Sutekh and Hieronymous; it was how all villains were addressed back then and wouldn't have given away the surprise. Unfortunately, the surprise *was* given away by the character being named in the *Radio Times* – "an old, remorseless foe gloats triumphantly" – but you can't have everything.

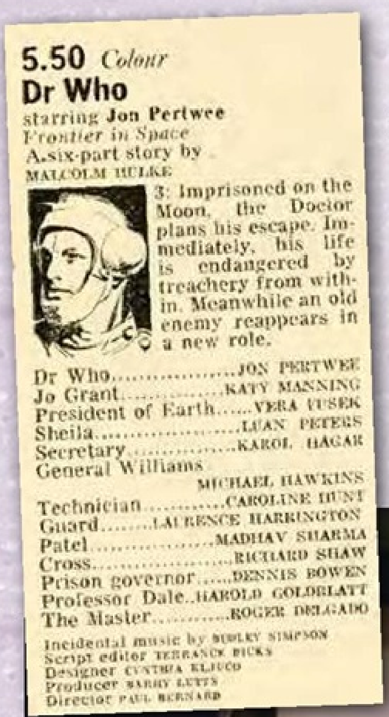


7

FRONTIER IN SPACE

(1973)

Yes, the Master's 'surprise' appearance in *Frontier in Space* was also blown in the *Radio Times*... which is a shame, as *Frontier in Space* is one of those rare occasions when his arrival comes (or ought to have come) as a genuine surprise. Up to this point, he'd either appeared in the opening scenes of each story or had his future arrival flagged up. (For instance, although he doesn't arrive in 1971's *Colony in Space* until Episode Four, he's mentioned in the first sentence of Episode One!) In *Frontier in Space* there's no hint of the Master's involvement until, in Episode Three, the conversation between the President of Earth and General Williams turns to the colony of Sirius IV, followed almost immediately by the entrance of its 'Commissioner' – the Master!



5.50 *Colour*
Dr Who
starring **Jon Pertwee**
Frontier in Space
A six-part story by
MALCOLM HULKE

3: Imprisoned on the Moon, the Doctor plans his escape. Immediately, his life is endangered by treachery from within. Meanwhile an old enemy reappears in a new role.

Dr Who	JON PERTWEE
Jo Grant	KATY MANNING
President of Earth	VERA FUSEK
Sheila	LUAN PETERS
Secretary	KAROL HAGAR
General Williams	MICHAEL HAWKINS
Technician	CAROLINE HUNT
Guard	LAURENCE HARRINGTON
Patel	MADHAV SHARMA
Cross	RICHARD SHAW
Prison governor	DENNIS BOWEN
Professor Dale	HAROLD GOLDBLATT
The Master	ROGER DELGADO

Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer CYNTHIA KLJUCO
Producer BARRY LETTS
Director PAUL BERNARD

Top left: The *Radio Times* listing for Episode Three of *Frontier in Space* (1973).

Top right: Jo Grant (Katy Manning) is held prisoner by the Master (Roger Delgado), who is posing as the Commissioner of Sirius IV, in *Frontier in Space*.

Above: The Master (Geoffrey Beevers) welcomes the Doctor (Tom Baker) to his TARDIS in Part Four of *The Keeper of Traken* (1981).

Right: The diseased Master had glowing, cat-like eyes in *Survival* (1989).

6

THE KEEPER OF TRAKEN

(1981)

This time, thanks to John Nathan-Turner, the return of the Master was a bona-fide surprise. And it's interesting to see how it's done: not as a single reveal, but as a series of gradual hints. We hear the husky voice of the figure inside the Melkur; he knows all about TARDISes and the Doctor, but refers to the latter as a Time Lord as though he – the speaker – is not of that species. In Part Two the Doctor detects a second TARDIS in the vicinity, one more sophisticated than his own. Then in Part Three the figure inside the Melkur turns to face the camera. Even for viewers with vivid memories of *The Deadly Assassin* five years earlier, it's not clear he's the same incarnation of the Master, as he now has living eyes rather than unblinking egg-yolks. When Melkur vanishes with a dematerialisation sound effect it establishes that Melkur is using the second TARDIS, with a working chameleon circuit. At the beginning of Part Four, Melkur states that the Doctor is known to him, which leads the Doctor to the rather obvious suspicion that they've met somewhere before. And finally, after Melkur mentions "old scores", the Doctor, brought face to face with his arch nemesis, identifies him for the benefit of any viewers who still haven't worked it out.

> **Even for viewers with memories of *The Deadly Assassin* five years earlier, it's not clear he's the same incarnation of the Master**

5

SURVIVAL

(1989)

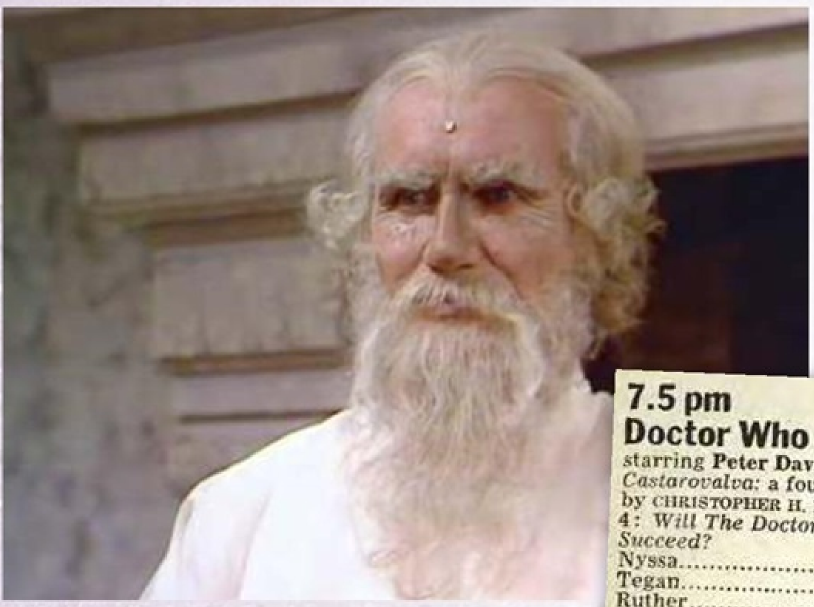
Again, the Master's appearance at the end of Part One wasn't a *complete* surprise, as the Master wasn't merely listed in *Radio Times* but also appeared in the trailer for the story. The shock – as with *Planet of Fire* – is the Master's predicament. By this point we've already seen him looking out through the eyes of a black cat roaming the streets of Perivale. We've seen him recognise the Doctor with a sinister "Aaah". We've seen him selecting human victims, who are then transported to the desert world of the Cheetah People. So when the Doctor lifts the flap of the tent to reveal the Master, it isn't exactly an "unexpected pleasure". What *is* unexpected is that the Master's glowing eyes indicate that he is, as we will later learn, in the early stages of transforming into a Cheetah Person. This is the Master as we have never seen him before...

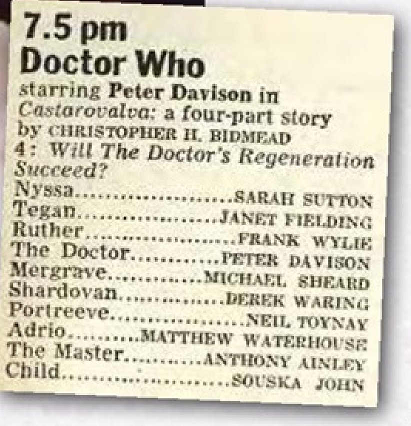
WHY, THAT'S AN ANAGRAM OF...

Some of the Master's shock reveals have been shocking in – well, the wrong way.

The Master, it seems, has a habit of adopting disguises and outrageous accents purely for his own amusement. There's no particular reason, for example, why he should disguise himself as a whatever-the-hell-Kalid-is-supposed-to-be in *Time-Flight* (1982). Or why he should adopt the persona of the ginger-bearded French knight Sir Gilles Estram in *The King's Demons* (1983), when it would have made more sense for him to have dropped the accent, and the beard, and posed as an English knight. The conceit is for nobody's benefit; it's not as if anyone would recognise him. And, of course, he can't help giving himself a name that's an anagram of 'Master', which is almost as effective as his decision to adopt aliases that mean 'Master' in Latin (Reverend Magister in 1971's *The Dæmons*) or Greek (Professor Thascalos in 1972's *The Time Monster*). It's almost as if he wants to be discovered!

But, where the Master's most pointless pretences are concerned, the ultimate accolade has to go to his baffling idea of standing in a field, disguised as a scarecrow, for absolutely no reason whatsoever in *The Mark of the Rani* (1985).





7.5 pm
Doctor Who
starring **Peter Davison** in
Castarovalva: a four-part story
by CHRISTOPHER H. BIDMEAD
4: *Will The Doctor's Regeneration Succeed?*

Nyssa	SARAH SUTTON
Tegan	JANET FIELDING
Ruther	FRANK WYLIE
The Doctor	PETER DAVISON
Mergrave	MICHAEL SHEARD
Shardovan	DEREK WARING
Portreeve	NEIL TOYNAY
Adrio	MATTHEW WATERHOUSE
The Master	ANTHONY AINLEY
Child	SOUSKA JOHN

4

CASTROVALVA

(1982)

This is where the *Doctor Who* production team starts to get cunning. The presence of the Master in this story is not a surprise at all. He spends much of the first two episodes inside his darkened TARDIS – gloating, taunting Adric, and going very slowly up and down on his motorised platform. We know where the Master is and what he's up to, so the last thing we're expecting is for *another* character, the Portreeve, to turn out to be the Master in disguise. And it's all done extremely well.

John Nathan-Turner ensured that the *Radio Times* maintained the surprise by listing the Portreeve as being played by 'Neil Toynay'. Writer Christopher H Bidmead makes the character as well-drawn as the other citizens of Castrovalva, and imbued with the same poetic, folkloric quality. The character first appears in Part Three, emerging from behind an arras as though he's been eavesdropping or using a secret passage. We later seem him watching over a square from the shadows. The plotting of the story is also part of the deception, as we cut from a scene with the Master to a scene with the Portreeve, suggesting either that the Master is very nimble at putting on old-age make-up or that his disguise is part of the illusion of Castrovalva.

And what make-up it is; Anthony Ainley is virtually unrecognisable. But what really sells the idea of the Portreeve is Ainley's performance, pitched as far away from the Master as possible. All it takes is a sudden sharpness of gaze and for Ainley to straighten up and, even before the vision mixer does his cross-fade, we know we're in the presence of the Master.

3

WORLD ENOUGH AND TIME

(2017)

Like *Castrovalva*, *World Enough and Time* takes a while before its reveal. Before it was broadcast, the trailer for the 2017 series had included John Simm, so fans were expecting the Master to turn up at some point. How much greater, then, was this story's achievement in still managing to wrong-foot them. John Simm's performance as Mr Razor is quite extraordinary, altering his voice, his posture, his mannerisms, and all under prosthetic make-up and fake teeth. Yes, there are odd words where his vaguely East European accent slips, but that's deliberate; it's the Master putting on the performance, not Simm, and he's doing it solely to prevent Bill Potts realising that he's the same man she remembers as Mr Saxon. The more grotesque, the better.

The character is very strange and very funny, and yet, watching him, there's still a sense that something isn't quite right. After all, we don't get unknown actors playing major roles in *Doctor Who* very often. There's definitely *someone* hidden under those prosthetics, but who? Then, 26 minutes in, just after Razor says "Very fast bottom," we get our first clue in Murray Gold's incidental music. The same relentless, swirling waltz theme we heard in *Utopia* and other Master stories, to signify his madness. Tonally, it's completely jarring – it's not a sinister moment but the music is telling us that something sinister is going on. But then the episode continues, and Razor continues to entertain, adopting a silly 'burglar mask' purely for laughs as he leads Bill into a trap. Then Razor creeps into the background as Missy is accessing a computer. She dismisses him as an "ordinary person" and, as she realises the ship is from Mondas, Murray Gold reprises the waltz theme. Then we get *the moment*. Razor says "former Prime Minister" – dropping the accent and ripping off the mask. He was the Master all the time!

Above left: The true identity of Kalid (Anthony Ainley, credited in *Radio Times* as 'Leon Ny Taiy') is revealed in Part Two of *Time-Flight* (1982).

Above centre: Sir Gilles Estram (Anthony Ainley, credited in *Radio Times* as 'James Stoker') in *The King's Demons* (1983). This was one of the Master's less subtle disguises.

Above right: The Master discards the last of his inexplicable scarecrow disguise in *The Mark of the Rani* (1985).

Far left: Castrovalva's Portreeve (Anthony Ainley, credited in *Radio Times* as 'Neil Toynay') is not all that he seems.

Below: Mr Razor (John Simm) removes his mask in *World Enough and Time* (2017).

Above: "Well, I couldn't very well keep calling myself the Master, now could I?" Missy (Michelle Gomez) tells the horrified Doctor (Peter Capaldi) in *Dark Water* (2014).

Below: The Master (John Simm) reborn in *Utopia* (2007).

Right: Derek Jacobi as Professor Yana, aka the Master, in *Utopia*.

2 DARK WATER

(2014)

It's funny to think back to the days just after *Doctor Who* returned in 2005. Whenever a new guest actor was announced, you could be sure that the first thing that someone would post to an internet forum would be speculation that they'd be playing the Master. Simon Pegg? Maybe he'll be the Master! Anthony Head? Maybe he'll be the Master! And so it went on until a newspaper reported that John Simm had been cast and that he would, indeed, be playing the Master.

Then, in 2014, there was a new mystery – a lady dressed as Mary Poppins, called Missy, who was welcoming deceased supporting characters to the afterlife. In *Deep Breath* it was a garden, in *Into the Dalek* it was a tearoom. By *The Caretaker* Missy delegated the welcoming to her assistant Seb, because she was too busy following the Doctor's adventures. All her appearances invited the question; who was she? And, just like in 2005, quite a lot of people thought she might be the Master. Then they reconsidered and thought she might be the Rani, Romana, Susan, or Jenny from *The Doctor's Daughter* (2008) turned evil. Some people even dared to imagine she could be a female incarnation of the Meddling Monk.

So the reveal in *Dark Water* wasn't so much a twist as a moment of punch-the-air excitement, as literally everybody got the chance to claim they knew she was the Master all along. Writer Steven Moffat ingeniously drew out the moment of revelation, even laying in a false trail as the Doctor feels Missy's chest and doesn't notice that she has two hearts – or does he? Maybe he doesn't want to face the truth. Even after she vaporises Dr Chang, even after she admits to having Time Lord technology, even after she states that she is a Time Lady and knows about Daleks, he seems determined not to believe.

And that's why the moment where she reveals her identity to him is so powerful – because it's not a gag, it's a moment of absolute horror. It's all about the Doctor's reaction. The change of gender is immaterial; the Master has a different name, wears different clothes and is referred to by different pronouns, but in that moment none of that matters. Because in *Doctor Who*, there's always something far more important to worry about...

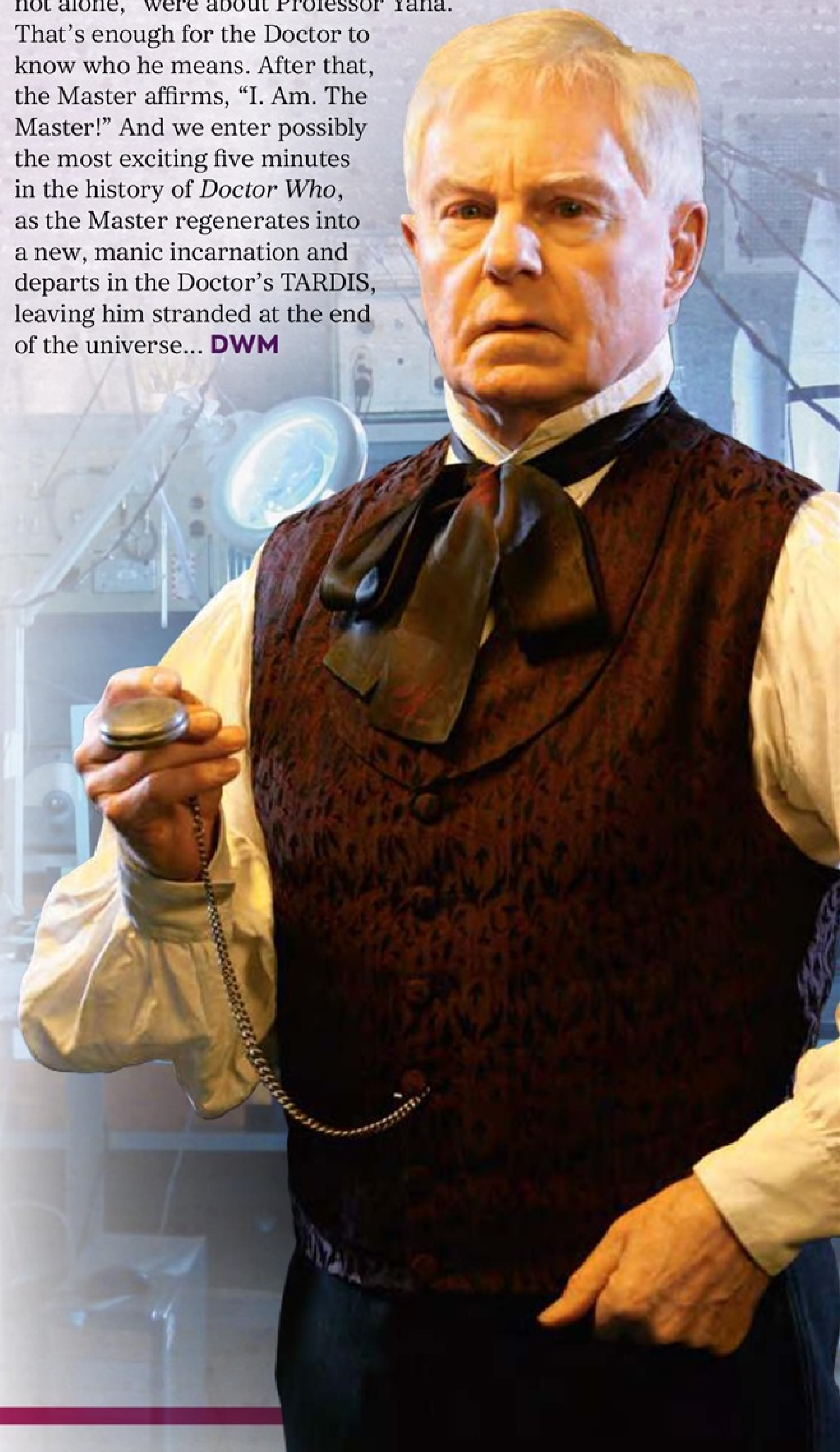
1 UTOPIA

(2007)

The most shocking reveal has to be *Utopia*. It combines the best of previous reveals; as mentioned above, the fact that the Master would be returning, and played by John Simm, had been reported by the press. So – just like the Portreeve in *Castrovalva* – the last thing viewers would be expecting would be for another character to turn out to be the Master.

Like *The Keeper of Traken*, there are little hints that something may be amiss. When we meet Professor Yana, he seems an archetypal dotty scientist, with his Edwardian garb and young female assistant. He's straight out of the works of Jules Verne or Edgar Rice Burroughs – or Peter Cushing's film version of the Doctor. He's a genius – but he seems unusually afflicted. The Doctor's presence and the sight of the TARDIS seem to exacerbate his condition. He complains he has a headache and hears the sound of drums. He tells the Doctor, "No rest for the wicked!" Then, as he hears the Doctor and Jack discussing the Daleks and the Time War, something breaks, and he reaches for the fob watch in his pocket. The fob watch that means he is, in fact, a Time Lord who has been made human, with no memory of his previous life. *That* is the moment of revelation; that the Master has adopted "so perfect a disguise I forgot who I am".

Even before he opens the fob watch, he's beginning to realise who he is, as he hears the voice of one of his previous incarnations. Then there's a second revelation; that the Face of Boe's final words to the Doctor, "You are not alone," were about Professor Yana. That's enough for the Doctor to know who he means. After that, the Master affirms, "I. Am. The Master!" And we enter possibly the most exciting five minutes in the history of *Doctor Who*, as the Master regenerates into a new, manic incarnation and departs in the Doctor's TARDIS, leaving him stranded at the end of the universe... **DWM**

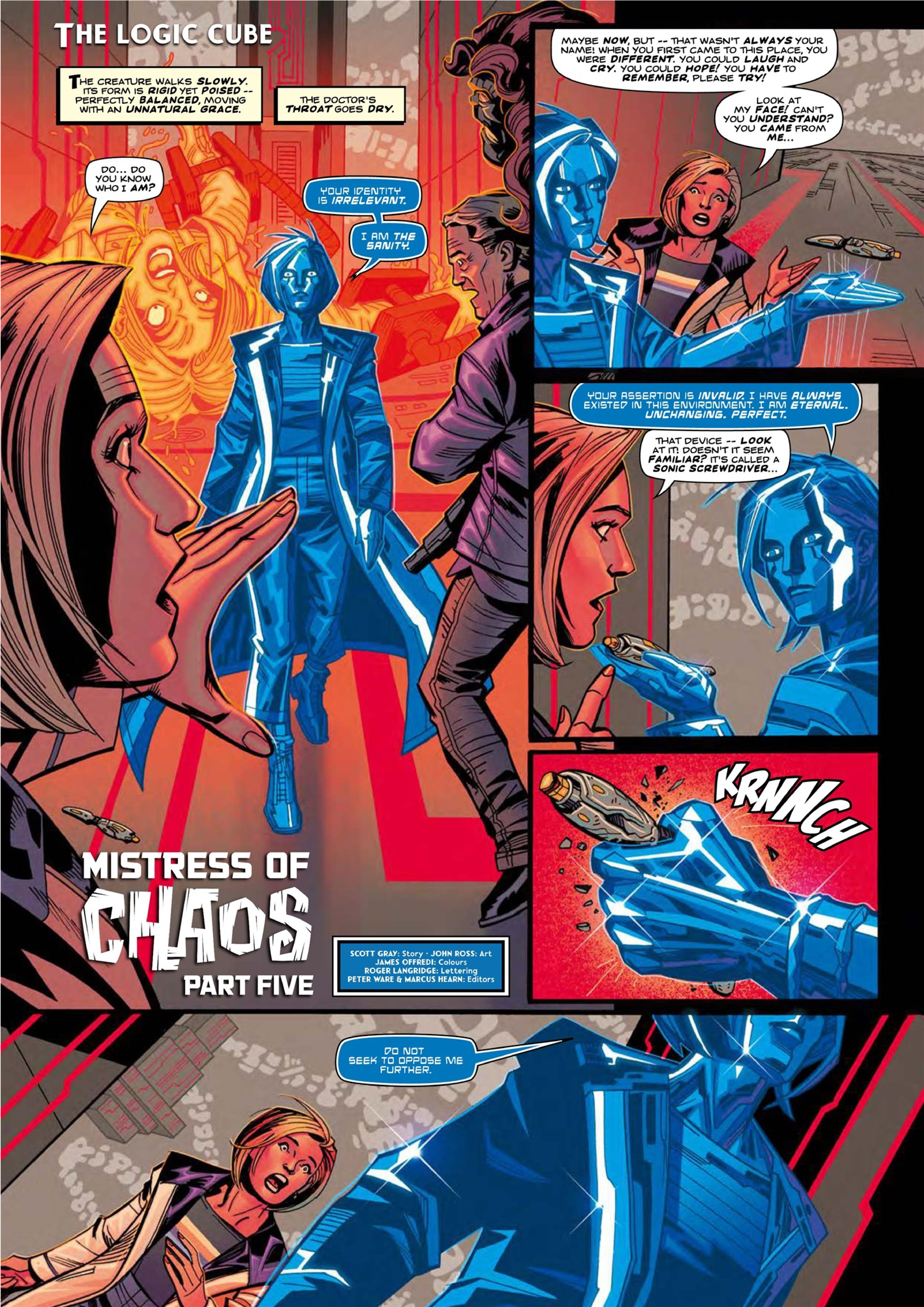


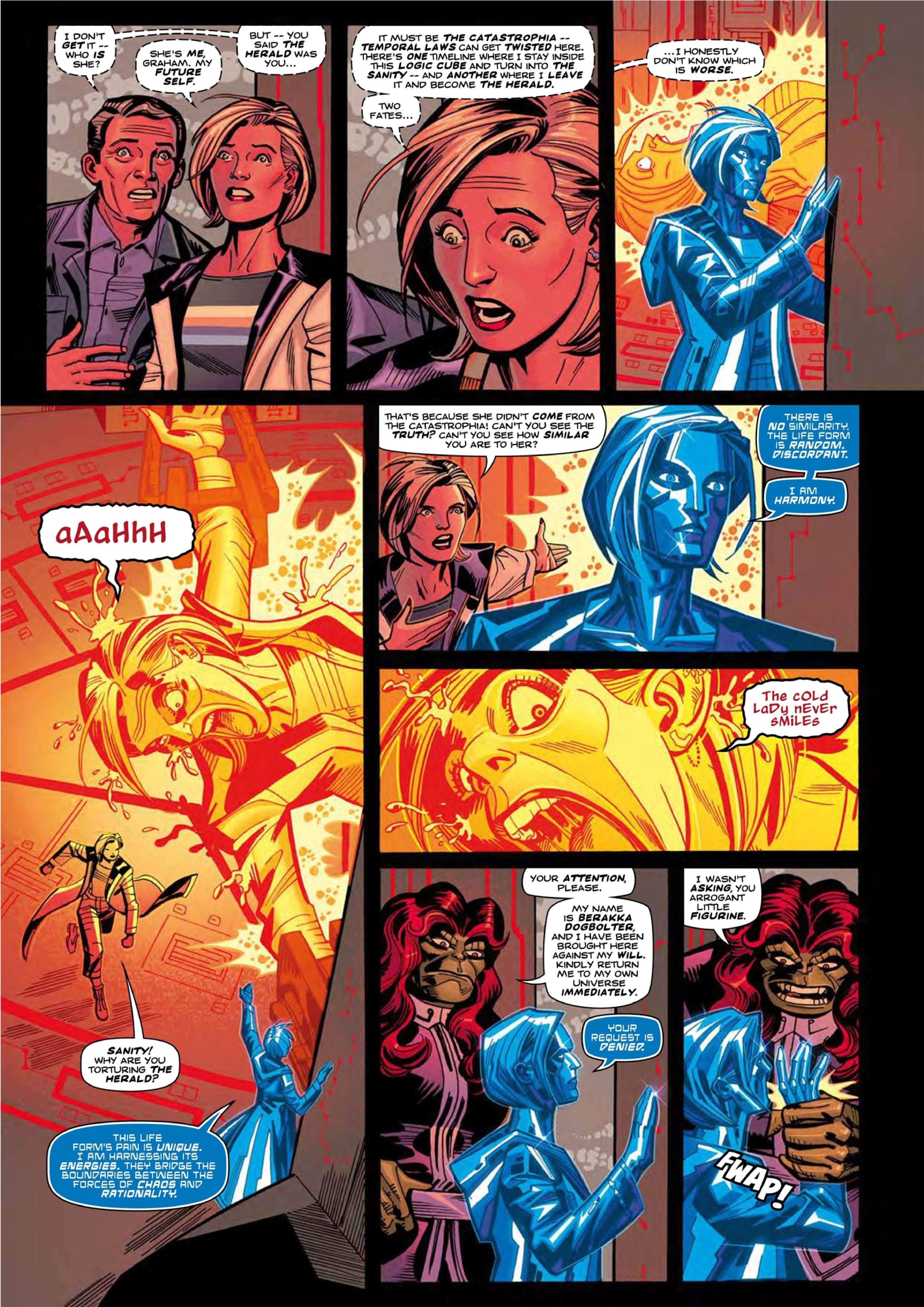
THE LOGIC CUBE

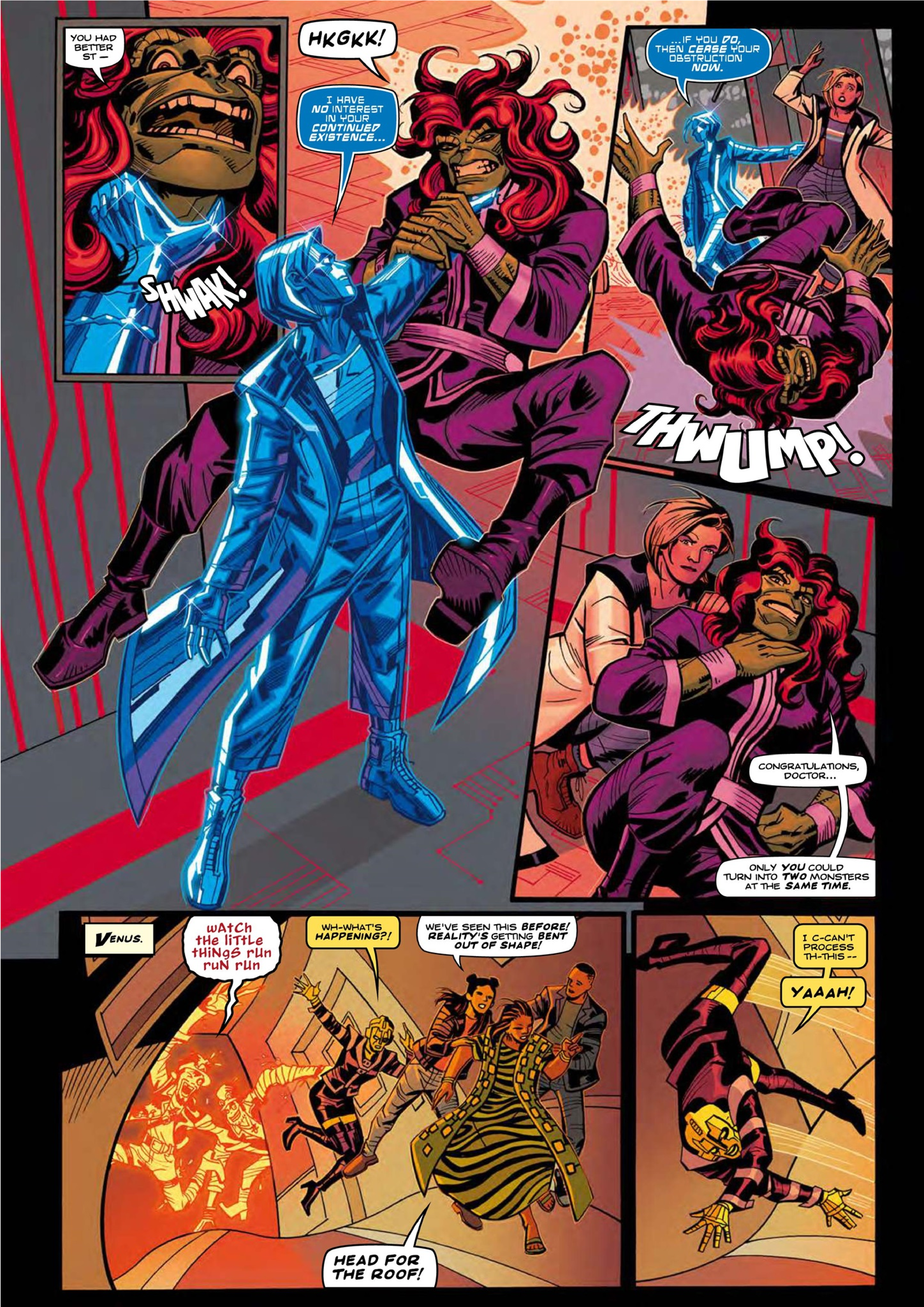
MISTRESS OF CHAOS

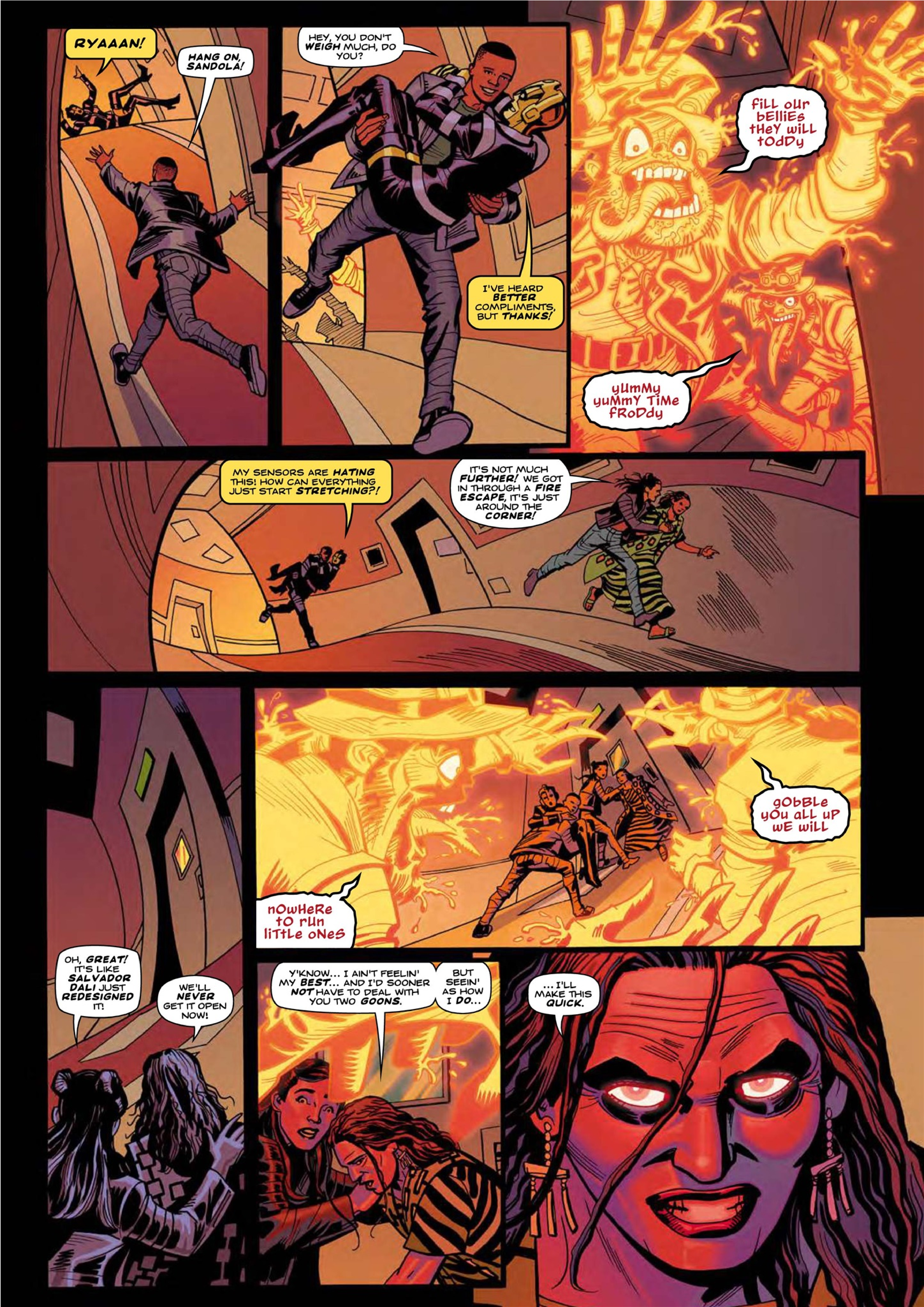
PART FIVE

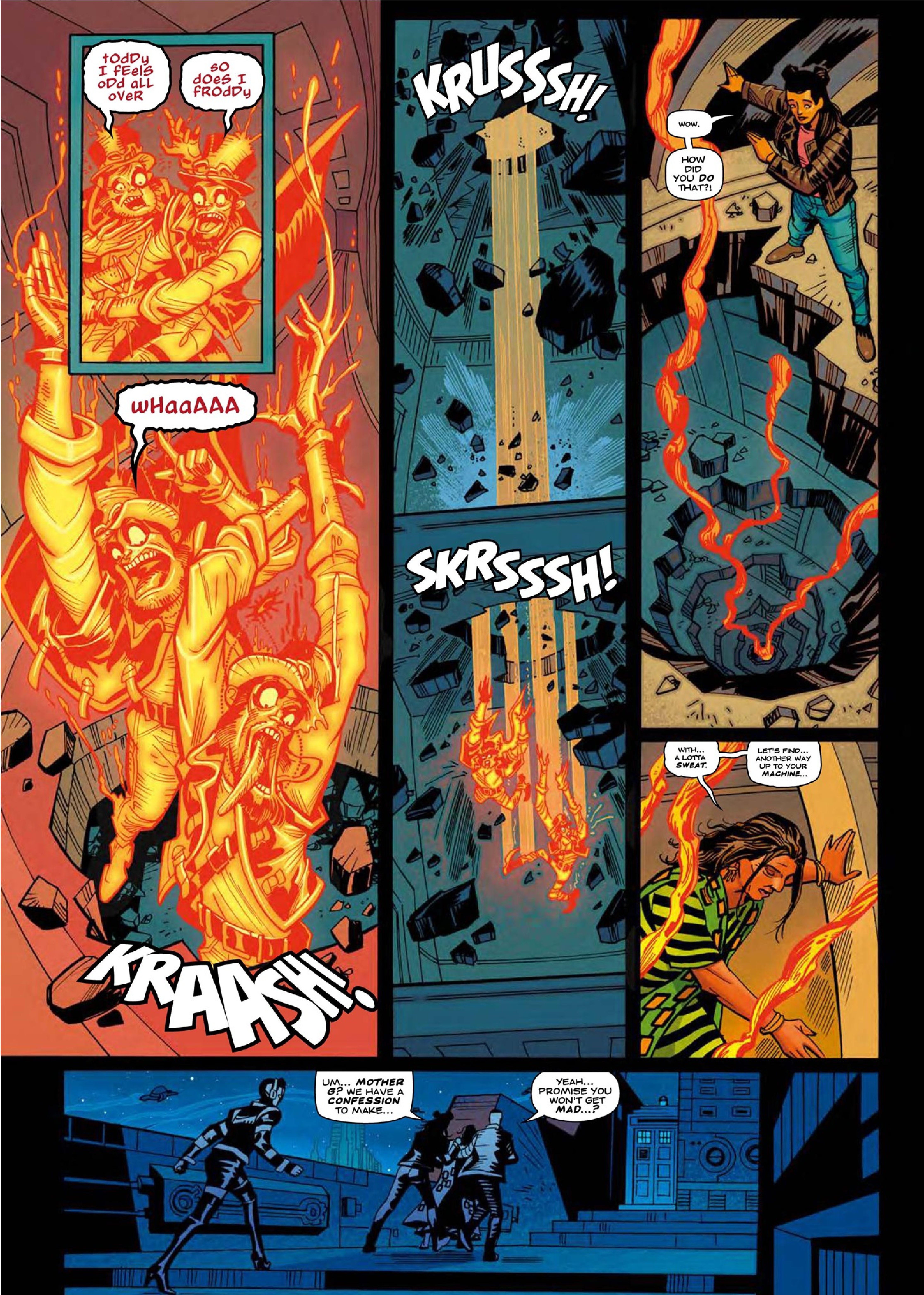
SCOTT GRAY: Story · **JOHN ROSS**: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

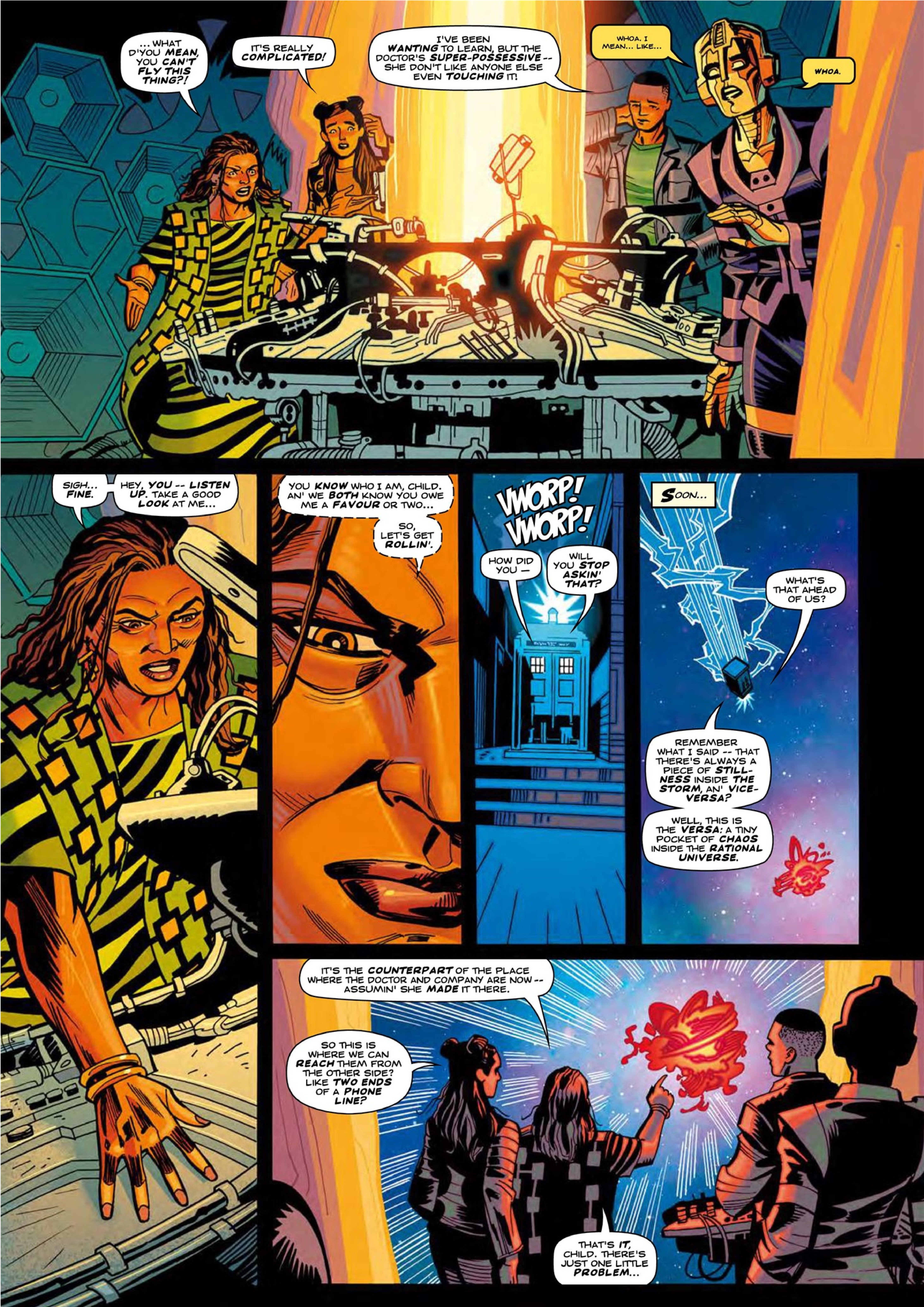

THE CREATURE WALKS SLOWLY. ITS FORM IS RIGID YET POISED -- PERFECTLY BALANCED, MOVING WITH AN UNNATURAL GRACE.
THE DOCTOR'S THROAT GOES DRY.
DO... DO YOU KNOW WHO I AM?
YOUR IDENTITY IS IRRELEVANT.
I AM THE SANITY.
MAYBE NOW, BUT -- THAT WASN'T ALWAYS YOUR NAME! WHEN YOU FIRST CAME TO THIS PLACE, YOU WERE DIFFERENT. YOU COULD LAUGH AND CRY. YOU COULD HOPE! YOU HAVE TO REMEMBER, PLEASE TRY!
LOOK AT MY FACE! CAN'T YOU UNDERSTAND? YOU CAME FROM ME...
YOUR ASSERTION IS INVALID. I HAVE ALWAYS EXISTED IN THIS ENVIRONMENT. I AM ETERNAL. UNCHANGING. PERFECT.
THAT DEVICE -- LOOK AT IT! DOESN'T IT SEEM FAMILIAR? IT'S CALLED A SONIC SCREWDRIVER...
KRNNCH
DO NOT SEEK TO OPPOSE ME FURTHER.

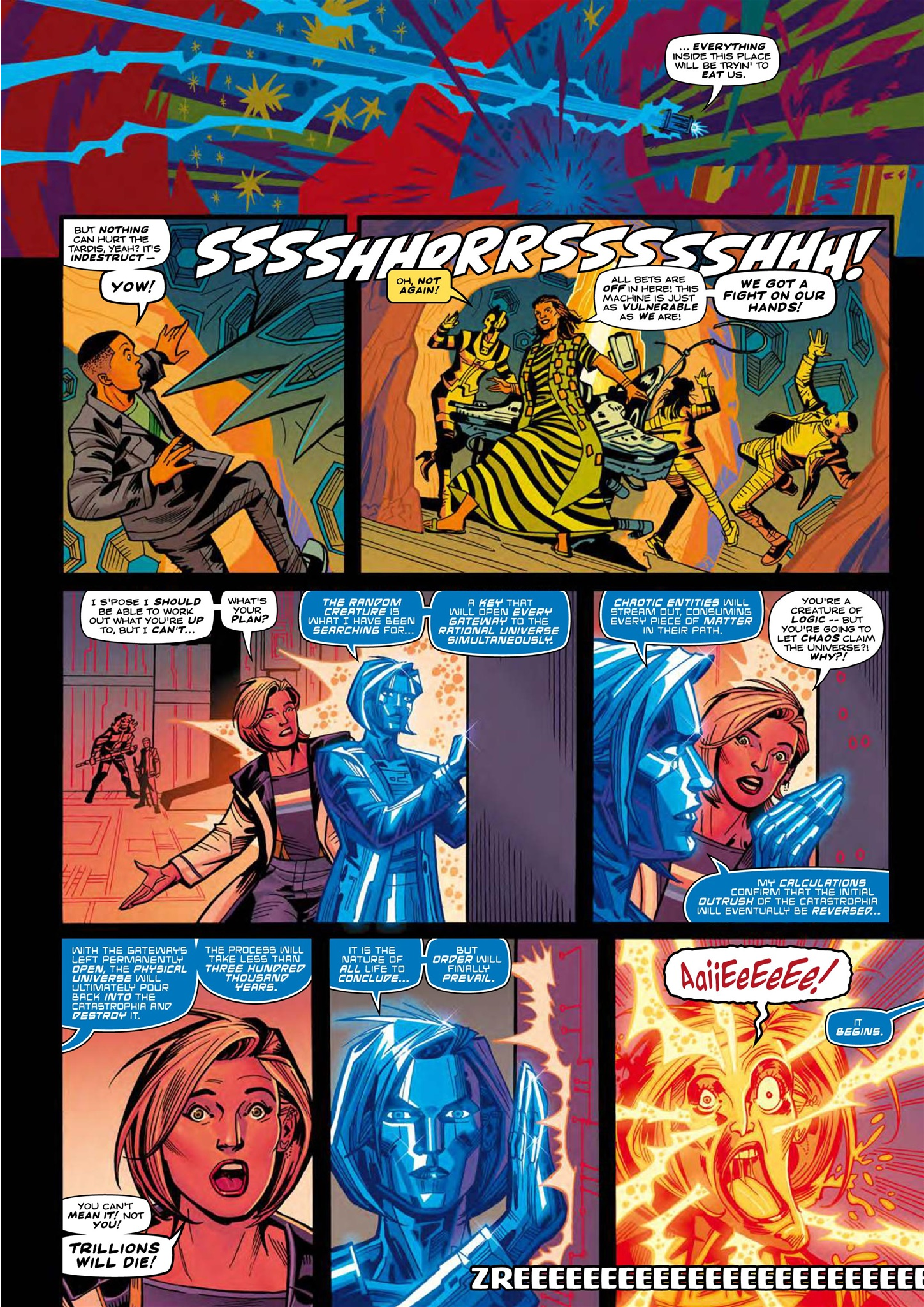

I DON'T GET IT -- WHO IS SHE?
SHE'S ME, GRAHAM. MY FUTURE SELF.
BUT -- YOU SAID THE HERALD WAS YOU...
IT MUST BE THE CATASTROPHIA -- TEMPORAL LAWS CAN GET TWISTED HERE. THERE'S ONE TIMELINE WHERE I STAY INSIDE THIS LOGIC CUBE AND TURN INTO THE SANITY -- AND ANOTHER WHERE I LEAVE IT AND BECOME THE HERALD.
TWO FATES...
...I HONESTLY DON'T KNOW WHICH IS WORSE.
aAaHhH
SANITY! WHY ARE YOU TORTURING THE HERALD?
THIS LIFE FORM'S PAIN IS UNIQUE. I AM HARNESSING ITS ENERGIES. THEY BRIDGE THE BOUNDARIES BETWEEN THE FORCES OF CHAOS AND RATIONALITY.
THAT'S BECAUSE SHE DIDN'T COME FROM THE CATASTROPHIA! CAN'T YOU SEE THE TRUTH? CAN'T YOU SEE HOW SIMILAR YOU ARE TO HER?
THERE IS NO SIMILARITY. THE LIFE FORM IS RANDOM. DISCORDANT.
I AM HARMONY.
The cOld LaDy nEVer sMiLEs
YOUR ATTENTION, PLEASE.
MY NAME IS BERAKKA DOGBOLTER, AND I HAVE BEEN BROUGHT HERE AGAINST MY WILL. KINDLY RETURN ME TO MY OWN UNIVERSE IMMEDIATELY.
YOUR REQUEST IS DENIED.
I WASN'T ASKING, YOU ARROGANT LITTLE FIGURINE.
FWAP!

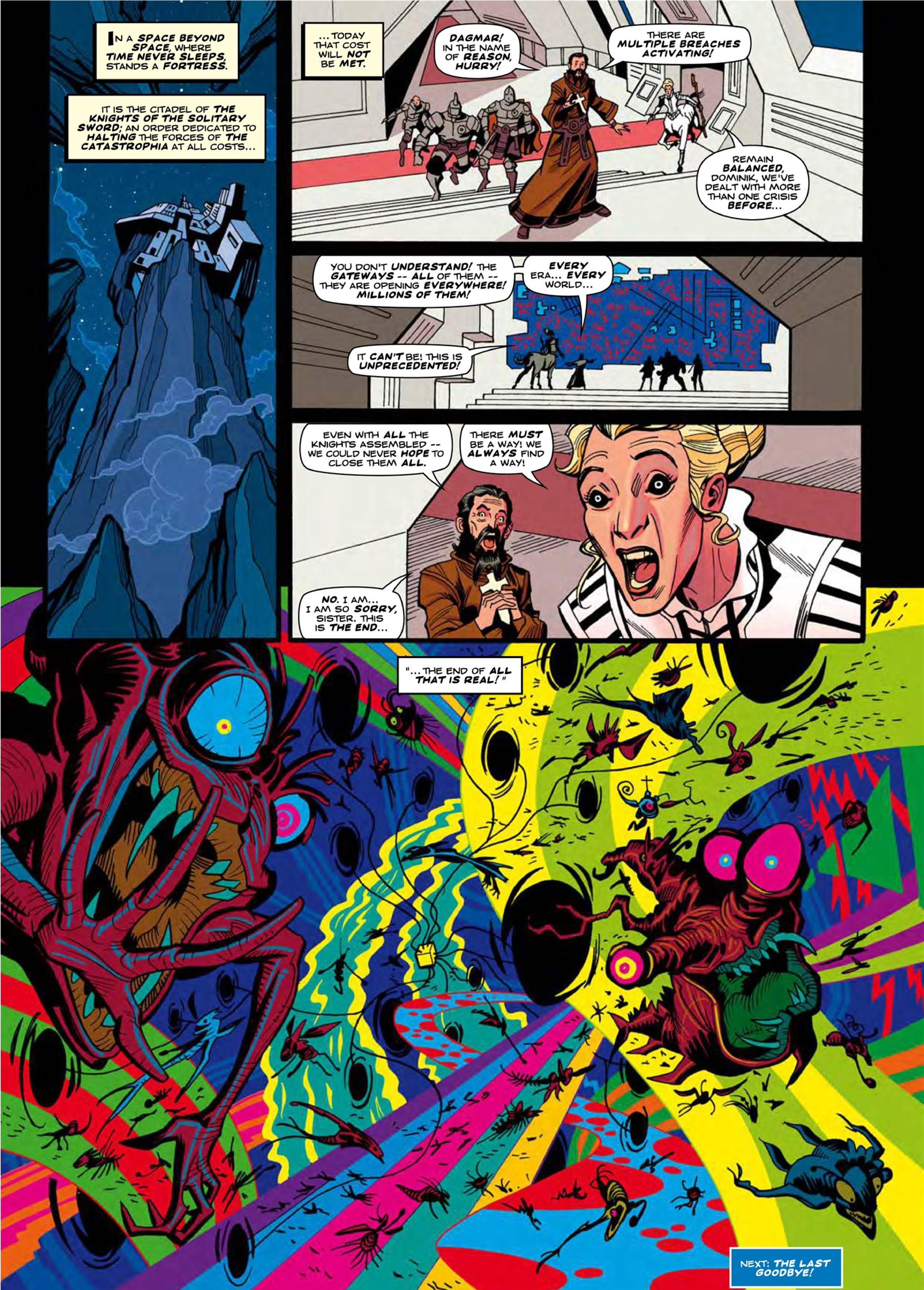

YOU HAD BETTER ST —
SHWAK!
HKGKK!
I HAVE *NO* INTEREST IN YOUR *CONTINUED EXISTENCE...*
...IF YOU *DO*, THEN *CEASE* YOUR OBSTRUCTION *NOW*.
THWUMP!
CONGRATULATIONS, DOCTOR...
ONLY *YOU* COULD TURN INTO *TWO* MONSTERS AT THE *SAME TIME*.
VENUS.
watch the little things run run run
WH-WHAT'S HAPPENING?!
WE'VE SEEN THIS *BEFORE! REALITY'S* GETTING *BENT OUT OF SHAPE!*
HEAD FOR THE ROOF!
I C-CAN'T PROCESS TH-THIS --
YAAAH!


RYAAAN!
HANG ON, SANDOLA!
HEY, YOU DON'T WEIGH MUCH, DO YOU?
I'VE HEARD BETTER COMPLIMENTS, BUT THANKS!
fill our bellies they will toddy
yummy yummy time froddy
MY SENSORS ARE HATING THIS! HOW CAN EVERYTHING JUST START STRETCHING?!
IT'S NOT MUCH FURTHER! WE GOT IN THROUGH A FIRE ESCAPE, IT'S JUST AROUND THE CORNER!
gobble you all up we will
nowhere to run little ones
OH, GREAT! IT'S LIKE SALVADOR DALI JUST REDESIGNED IT!
WE'LL NEVER GET IT OPEN NOW!
Y'KNOW... I AIN'T FEELIN' MY BEST... AND I'D SOONER NOT HAVE TO DEAL WITH YOU TWO GOONS.
BUT SEEIN' AS HOW I DO...
...I'LL MAKE THIS QUICK.


toddy I feels odd all over
so does I froddy
whaaAAA
KRAASH!!
KRUSSSH!
SKRSSSH!
WOW.
HOW DID YOU *DO* THAT?!
WITH... A LOTTA *SWEAT.*
LET'S FIND... ANOTHER WAY UP TO YOUR *MACHINE*...
UM... *MOTHER G?* WE HAVE A *CONFESSION* TO MAKE...
YEAH... PROMISE YOU WON'T GET *MAD*...?


... WHAT D'YOU MEAN, YOU CAN'T FLY THIS THING?!
IT'S REALLY COMPLICATED!
I'VE BEEN WANTING TO LEARN, BUT THE DOCTOR'S SUPER-POSSESSIVE -- SHE DON'T LIKE ANYONE ELSE EVEN TOUCHING IT!
WHOA. I MEAN... LIKE...
WHOA.
SIGH... FINE.
HEY, YOU -- LISTEN UP. TAKE A GOOD LOOK AT ME...
YOU KNOW WHO I AM, CHILD. AN' WE BOTH KNOW YOU OWE ME A FAVOUR OR TWO...
SO, LET'S GET ROLLIN'.
VWORP! VWORP!
HOW DID YOU —
WILL YOU STOP ASKIN' THAT?
SOON...
WHAT'S THAT AHEAD OF US?
REMEMBER WHAT I SAID -- THAT THERE'S ALWAYS A PIECE OF STILLNESS INSIDE THE STORM, AN' VICE-VERSA?
WELL, THIS IS THE VERSA: A TINY POCKET OF CHAOS INSIDE THE RATIONAL UNIVERSE.
IT'S THE COUNTERPART OF THE PLACE WHERE THE DOCTOR AND COMPANY ARE NOW -- ASSUMIN' SHE MADE IT THERE.
SO THIS IS WHERE WE CAN REACH THEM FROM THE OTHER SIDE? LIKE TWO ENDS OF A PHONE LINE?
THAT'S IT, CHILD. THERE'S JUST ONE LITTLE PROBLEM...


... EVERYTHING INSIDE THIS PLACE WILL BE TRYIN' TO EAT US.
BUT NOTHING CAN HURT THE TARDIS, YEAH? IT'S INDESTRUCT—
YOW!
SSSSHHDRRSSSSSSHHH!
OH, NOT AGAIN!
ALL BETS ARE OFF IN HERE! THIS MACHINE IS JUST AS VULNERABLE AS WE ARE!
WE GOT A FIGHT ON OUR HANDS!
I S'POSE I SHOULD BE ABLE TO WORK OUT WHAT YOU'RE UP TO, BUT I CAN'T...
WHAT'S YOUR PLAN?
THE RANDOM CREATURE IS WHAT I HAVE BEEN SEARCHING FOR...
A KEY THAT WILL OPEN EVERY GATEWAY TO THE RATIONAL UNIVERSE SIMULTANEOUSLY.
CHAOTIC ENTITIES WILL STREAM OUT, CONSUMING EVERY PIECE OF MATTER IN THEIR PATH.
YOU'RE A CREATURE OF LOGIC -- BUT YOU'RE GOING TO LET CHAOS CLAIM THE UNIVERSE?! WHY?!
MY CALCULATIONS CONFIRM THAT THE INITIAL OUTRUSH OF THE CATASTROPHIA WILL EVENTUALLY BE REVERSED...
WITH THE GATEWAYS LEFT PERMANENTLY OPEN, THE PHYSICAL UNIVERSE WILL ULTIMATELY POUR BACK INTO THE CATASTROPHIA AND DESTROY IT.
THE PROCESS WILL TAKE LESS THAN THREE HUNDRED THOUSAND YEARS.
YOU CAN'T MEAN IT! NOT YOU!
TRILLIONS WILL DIE!
IT IS THE NATURE OF ALL LIFE TO CONCLUDE...
BUT ORDER WILL FINALLY PREVAIL.
AaiiEeEeEe!
IT BEGINS.
ZREEEEEEEEEEEEEEEEEEEEEEEEEE


IN A *SPACE BEYOND SPACE*, WHERE *TIME NEVER SLEEPS*, STANDS A *FORTRESS*.
IT IS THE CITADEL OF *THE KNIGHTS OF THE SOLITARY SWORD*; AN ORDER DEDICATED TO *HALTING* THE FORCES OF *THE CATASTROPHIA* AT ALL COSTS...
...TODAY THAT COST WILL *NOT* BE *MET*.
DAGMAR! IN THE NAME OF *REASON*, *HURRY!*
THERE ARE *MULTIPLE BREACHES ACTIVATING!*
REMAIN *BALANCED*, DOMINIK, WE'VE DEALT WITH MORE THAN ONE CRISIS *BEFORE*...
YOU DON'T *UNDERSTAND!* THE *GATEWAYS -- ALL* OF THEM -- THEY ARE OPENING *EVERYWHERE! MILLIONS OF THEM!*
EVERY ERA... *EVERY* WORLD...
IT *CAN'T* BE! THIS IS *UNPRECEDENTED!*
EVEN WITH *ALL* THE KNIGHTS ASSEMBLED -- WE COULD NEVER *HOPE* TO CLOSE THEM *ALL*.
THERE *MUST* BE A WAY! WE *ALWAYS* FIND A WAY!
NO. I AM... I AM SO *SORRY*, SISTER. THIS IS *THE END*...
"...THE END OF *ALL THAT IS REAL!*"
NEXT: *THE LAST GOODBYE!*

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Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The Daleks' Master Plan

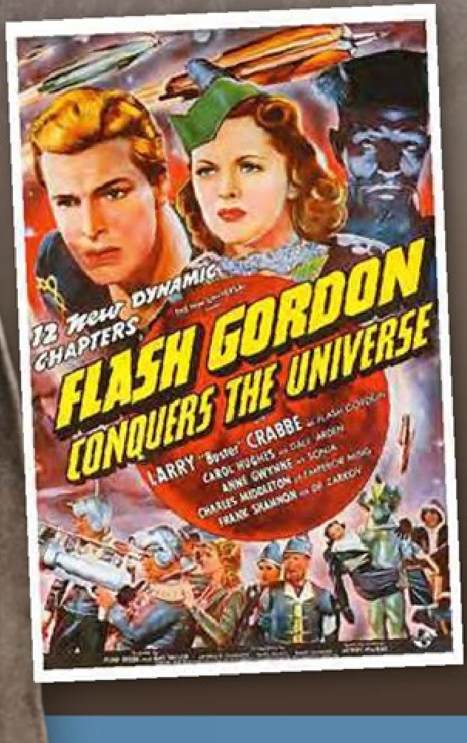
Episodes one to four: *The Nightmare Begins* to *The Traitors*

Feature by **ALAN BARNES**

Born in Cardiff in 1930, Dalek creator Terry Nation once recalled how he "grew up in the front row of the local Odeon" – at a time when, as his biographer Alwyn W Turner observed in *The Man Who Invented the Daleks*, "Desperately few science fiction movies were available... with the exception of single-reel serials like *Flash Gordon*."

It seems far from impossible that the young Nation had a stalls ticket for every 20-minute-ish instalment of Flash's adventures, from *Flash Gordon* (13 chapters, 1936) to *Flash Gordon Conquers the Universe* (12 chapters, 1940). It's tempting, then, to see more than a little Flash running through the 12 chapters of *The Daleks' Master Plan* (1965-66), the epic adventure he co-authored with Dennis Spooner – and the subject of the equally epic *Fact of Fiction* feature beginning over the page (to be continued over the next two issues).

Obviously, they share a similar 'cliffhanger serial' structure, with seemingly interchangeable episode titles (*Flaming Death*, *Stark Treachery*,


12 New Dynamic Chapters
FLASH GORDON CONQUERS THE UNIVERSE
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FRANK SHANNON as DR ZARKOV

Above left: Mavic Chen (Kevin Stoney), the Guardian of the Solar System.

Above right: The Technix of Central Communications Earth study an image of the Doctor – not an actual scene from the programme, but a publicity photo created in 1965.

Right inset: *Flash Gordon Conquers the Universe* (1940).

DOCTOR WHO
DOCTOR WHO

The Unseen Peril). And – just like grumpy space-rocket inventor Dr Hans Zarkov (Frank Shannon) and his human allies, including Flash himself (Larry 'Buster' Crabbe) and the lovely Dale Arden (Jean Rogers/Carol Hughes) – presumed time-machine inventor Dr Who (William Hartnell) and his human allies bounce from sci-fi realm to sci-fi realm throughout, each of them populated by an array of weird alien characters. You wouldn't be surprised to find Hawk Men, Clay Men or Shark Men (for example) gathered together in the Daleks' conference room on the planet Kembel. Just as you wouldn't be surprised to find Zephon, Trantis or Celation gathered together at the court of the tyrannical emperor of planet Mongo...

That tyrant is, of course, the notoriously merciless Ming (Charles B Middleton) – an intergalactic despot in Fu Manchu mould. He has an obvious *Master Plan* counterpart in Mavic Chen (Kevin Stoney), Guardian of the Solar System. If the fact that they both share Chinese-sounding names isn't obvious enough, Nation's stage directions for the first episode specified that, like Ming, Chen spoke with "no vocal trace of eastern ancestry" despite being "obviously oriental" [sic].

The Daleks' Master Plan wasn't all about the past, however; in certain respects, it anticipated Nation's future. In its third and fourth episodes, for example, the Doctor and his friends steal a spaceship to flee Chen's confederation – only to discover that the conspiracy is active on Earth, at the heart of the human empire. It's halfway to the universe of Nation's later sci-fi series *Blake's 7* (1978-81) – a cruel cosmos in which heroes and heroines might find themselves suddenly, horribly, sometimes pointlessly dead.

Such is the fate of Trojan handmaiden Katarina (Adrienne Hill) – the only-just-arrived TARDIS traveller who meets a shockingly premature end early on in the fourth episode, *The Traitors*, after crazed convict Kirksen (Douglas Sheldon) tries to take over the fugitives' stolen spaceship, the Spar. Although most of the episode is missing, much of Katarina's death scene survives – and it's surprisingly strong stuff, despite having been toned down considerably from Nation's (frankly sadistic) first draft version.

Here, Kirksen (Douglas Sheldon) was the pallid Kirkland – supposedly "a true example of the 'baby faced killer'", who spoke with a "soft and caressing" [sic] voice. Unlike in the finished programme, Kirkland carried a knife when he first boarded the Spar. Having dragged the Doctor's girl companion inside its airlock, he used the knife to slice off a lock of her "Pretty hair..." Giggling over the airlock intercom, he told the Doctor and Steven that he wasn't going to kill his hostage: "That would be silly... But life could be terribly painful for her... unless you do what I say..." When Kirkland realised that the Spar hadn't changed course, he told them he wasn't joking about what he'd do to the girl – then, while she sobbed with terror, he brought the blade up in front of her face...

Lost to us now is the detail that the shaggy Kirksen was indeed quite baby-faced – since he was played by the not un-pretty pop singer formerly known as 'Doug' Sheldon, who'd enjoyed three Top 40 hits not long before, including *Your Ma Said You Cried in Your Sleep Last Night* in 1962 and *I Saw Linda Yesterday* in 1963. If all that wasn't harrowing enough, another new friend of the Doctor's would be shot dead before the episode's end. But the actor who'd played Bret Vyon had made a big impression, as producer John Wiles attested in a letter written after the end of his four-week engagement: "You will be pleased to know that we have been congratulated by 'upstairs' on the success of Episode 1, and some very kind things were said about you. I do hope... we will be able to use you again soon."

Nicholas Courtney would be back. →

Essential Info

- After *The Chase* (1965), Terry Nation was asked to come up with another six-parter centred around his creations, to air in the run-up to the following Christmas in the hope that 'Dalekmania' would strike again. Legend insists that BBC TV executive Huw Wheldon petitioned for yet more Dalek action on the grounds that his mother-in-law liked them. And so the proposed next story was doubled in size, with story editor Dennis Spooner brought in to shoulder the extra length.

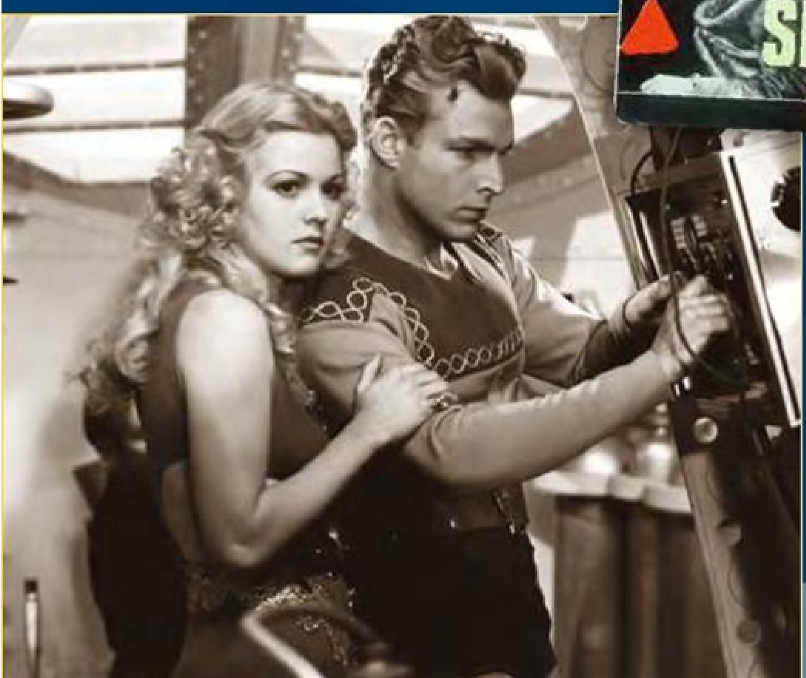
- Nation's first sketchy storyline for all 12 episodes had the Doctor plus his companions, Vicki and Steven, running into a space-age 007 type on the planet Varga (later Kembel) – where the Daleks were planning "something very big" in cahoots with the seemingly benign, but actually rotten, "President of the Solar System, Banhoong" (later Mavic Chen).

- John Wiles formally succeeded Verity Lambert as the series' producer in July 1965, around the time Nation began writing draft scripts. WIles soon decided to drop Maureen O'Brien's character, Vicki, from the series at the end of *The Myth Makers* (1965), when she'd be replaced by a Trojan handmaiden – eventually 'Katarina'. Not long afterwards, Wiles and Spooner's successor Donald Tosh decided to kill off the dramatically limited Katarina four episodes into the Dalek adventure... when she'd herself be replaced by another short-term TARDIS tenant.

- So actress Adrienne Hill ended up pre-filming Katarina's final moments – floating in vacuum alongside killer Kirksen – ten whole days before she recorded her introductory episode. That ethereal send-off was shot at Ealing Film Studios on Monday 27 September 1965, the first of ten days' 35mm insert filming overseen by director Douglas Camfield.

- Television Centre recordings for *The Daleks' Master Plan* began with *The Nightmare Begins* on Friday 22 October 1965, with the remaining episodes scheduled for each successive Friday (excepting Christmas Eve). A nightmare had indeed begun... as we'll see.

your ma said you cried in your sleep last night
DECCA
Doug
SHELDON



Above inset: Writer Terry Nation.

Far left: The episodic film series *Flash Gordon* (1936).

Centre: A record by Doug Sheldon.

Left: The ill-fated Katarina (Adrienne Hill).

THE NIGHTMARE BEGINS

FIRST BROADCAST: 13 November 1965

NB: All except the second, fifth and tenth episodes are currently missing from the BBC archive. Timings for missing episodes are taken from uncorrected off-air audio recordings.

In the TARDIS, new space/time traveller Katarina attends to the blood-poisoned Steven – who was stabbed in the shoulder during the conclusion of the siege of Troy...

00m 42s ... as seen in the final episode of *The Myth Makers* (1965). Its cliffhanger ending, in which the Doctor (William Hartnell) mused on how they must stop and find help for septicaemia sufferer Steven (Peter Purves), was prompted by *Daleks' Master Plan* co-author Terry Nation – who suggested that it would help his story if Steven were injured in the episode before.

Originally, Steven was nursed not by Trojan handmaiden Katarina (Adrienne Hill) but by Vicki (Maureen O'Brien) – since Nation's first two *Master Plan* scripts were written before incoming producer John Wiles decided, at short notice, to leave Vicki behind in Troy.

"Can we have reached the place of perfection so soon?" asks Katarina, as the TARDIS slows. She means Olympus, home of the gods – since she still believes the Doctor to be one of their pantheon.

01m 35s Two Space Security Service officers are alone in a hostile alien jungle – the foliage around them includes "Varga thorns", according to original stage directions. This may have alerted eagle-eyed viewers to the fact that we're back on the planet Kembel, scene of the Doctorless standalone episode *Mission to the Unknown* (1965), shown five Saturdays before...

In Nation's drafts, Bret Vyon (Nicholas Courtney) was Brett Walton – "the 007 of space" – whose job sometimes required him to kill without conscience ("an aspect of his work he has never been able to totally conquer"). Courtney was cast as the supposedly Sean Connery-like SSS agent "Five Zero Alpha" after having (unsuccessfully) auditioned for the role of Richard the Lionheart in *The Crusade* (1965) – also directed by Douglas Camfield.

It's not clear how Vyon's comrade Kert Gantry (Brian Cant) came to injure his leg. In the Target Books novelisation *The Daleks' Master Plan: Part 1 – Mission to the Unknown* (1989), author John Peel suggests that he'd simply fallen on some rocks. At the time of transmission, Cant will have been familiar to very young viewers as one of the presenters of BBC2's *Play School*, although he'd not appeared on it since Friday 8 October.

03m 08s Seeking help, Bret has been hailing the call sign "Charlo Charlo Egan" – but far away, at Central Communications Earth, operatives Roald (Philip Anthony) and Lizan (Pamela Greer) have failed to notice a light flashing on their comms board. In Nation's draft, they were Reinman and Gilson – seen (literally) manning the centre on their own, without shaven-headed "Technix" all around. CCE was originally based in "New Washington" – until director Camfield, in conference with producer Wiles and story editor Donald Tosh, suggested that in the future, "the world will possibly be a single country... one giant built-up area where nationalities have ceased to exist."

Bret was "the 007 of space" – whose job sometimes required him to kill without conscience.

04m 15s Tuning into the Channel 403 news, Roald and Lizan look up at a huge screen – realised in studio by means of an Eidophor projector. Nation, however, wanted this "trimencolvision" screen to seemingly show three-dimensional images – with 'on screen' action being physically played out behind the screen's presumed glass surface, and fast flicker lighting used to aid the illusion. (The same technique had apparently been employed in Nation's own adaptation of Isaac Asimov's *The Caves of Steel*, shown in BBC2's *Story Parade* strand on Friday 5 June 1964.)

On screen, an interviewer (Michael Guest) speaks to Guardian of the Solar System, Mavic Chen (Kevin Stoney), before the latter heads off on a cruise around the solar system in his private spaceship, a Spar-740. Nation's stage directions described a simple "curtained background" – not unlike the "VIP lounge of London Airport" (apparently). Michael Guest had guested in *Doctor Who* before – firstly as a Mongol bandit in *Marco Polo* (1964), then in two previous Douglas Camfield-directed serials: uncredited as a man-at-arms in *The Crusade*, he next played a Saxon hunter in *The Time Meddler* (both 1965). Scripts called his character 'Jim Grant' – whose surname Nation gave to several significant characters in his later sci-fi series *Survivors* (1975-77) and *Blake's 7* (1978-81).

09m 35s The SSS men – who've arrived in search of lost undercover agent Marc Cory – have split up. Now the lame Gantry faces one of their pursuers: a Dalek – which promptly exterminates him, in the first of four film inserts from this episode to have survived, all on high-quality 35mm.

10m 26s Having fallen and smashed his radio, Bret watches as the TARDIS materialises – its appearance being the second of those surviving clips.

12m 18s In Nation's original, the Doctor and Vicki headed off into the jungle together – where they soon saw lighted buildings in the distance. In the final programme, he goes alone (with his POV of the lit-up 'city' surviving as the third of the 35mm clips).

OUT OF THE TARDIS?

Terry Nation's draft of the opening episode, *The Nightmare Begins*, ended with the Doctor looking on, horrified, as a Dalek emerged from inside his ship: "Another appears from behind it, a third comes out of the TARDIS."

The opening instalments of both of the Daleks' previous return appearances had ended with the Doctor being startled by a Dalek emerging from somewhere surprising – from the River Thames in *The Dalek Invasion of Earth: World's End* (1964), and from beneath the sands of Aridius in *The Chase: The Executioners* (1965). The Doctor, shocked to see a Dalek glide out from inside his TARDIS, would surely have been the ultimate – but it wasn't to be.

Why? Perhaps because it was a bit of a squeeze. With both doors of the original 1963 TARDIS prop opened inward, the maximum space available for a Dalek to pass through would have been no more than 92.7cm (converted from 36.5 inches, the figure according to *tardisbuilders.com*). Adding 2 x 3.2cm wide protective fenders to their 77cm wide skirt sections, the original Dalek props had a total width of 83.4cm. 92.7cm minus 83.4cm equals 9.3cm – meaning our Dalek would have had just 4.65cm to spare on either side, if it were to pass through the doors as Nation envisaged. That figure doesn't, however, account for the (unknown) thickness of both doors – so it's fair to say our Dalek would have been left with virtually no room to manoeuvre!

Here, however, Bret confronts the Doctor, demanding – at gunpoint – that he surrender the key he’d so conveniently described to Katarina. It’s not clear what Bret does to the Doctor to make him give up his key, only that it involves “physical violence” (as the Doctor avers at **14m 48s**). In Peel’s novelisation, he binds the Doctor with vine pulled from a nearby tree… but the Doctor frees himself after recalling “a few of those tricks taught to him by that young escape artist… Harry Hoodoo, or something.”

Entering the TARDIS, Bret tells Katarina that the Doctor sent him. Trying to operate the controls, he accidentally switches on the scanner…

15m 03s Outside, the Doctor sees that Bret’s left the key in the door of the TARDIS: “Very foolish indeed, young man,” he soliloquises. Now, he continues: “It’s brain, or brawn rather, versus brain…” The Doctor’s mid-speech correction was a case of William Hartnell pulling off a desperate mid-take save – since his scripted line ran: “If it’s to be brawn against brain, then you’re beaten before you start.”

Opposite page top: Kert Gantry (Brian Cant) is menaced by a Dalek.

Opposite page below: A Dalek emerges from the Thames in *The Dalek Invasion of Earth* (1964); and the Daleks surround the TARDIS in the second episode of *The Daleks’ Master Plan*.

Above: The Doctor (William Hartnell).

Top: The wounded Steven (Peter Purves) is tended to by Katarina and the Doctor.

Right: Zephon (Julian Sherrier), one of the alien delegates.

15m 22s Steven’s recovered long enough to clobber Bret with a handy spanner – but why? He’d seen the Doctor approaching via the scanner (circa **14m 26s**), so perhaps the Doctor’s on-screen gesticulations (if any) had made it obvious that Bret was a bad ’un. In his novelisation, John Peel instead has Steven whack Bret with a spare cane of the Doctor’s and gasp to Katarina that Bret must have been a “Fake” – since “Doctor would never have given stranger TARDIS key…”

16m 18s Recovering, Bret finds himself held tight in one of the Doctor’s own inventions – a magnetic chair with a forcefield “strong enough to restrain a herd of elephants”! The chair was actually one of story editor Donald Tosh’s inventions, or so it appears – seemingly devised to get around a quite startling moment described in Nation’s version. Originally, the Doctor used ropes to bind Brett’s [sic] hands behind his back, then passed the intruder’s gun to Vicki, saying: “I’m going down to that city… I think you should stay here… and keep this in your hands.” He didn’t think the bound Brett would give Vicki any trouble: “But if he tries anything… don’t hesitate… shoot him.”

18m 00s In a jungle clearing on the way to the city, the Doctor stumbles across a human skeleton – narrowly missing a Varga plant on his way, according to stage directions. The skeleton is Marc Cory’s, of course – since the Doctor finds the tape recorder on which the SSS agent recorded his final message close by. “It’s very strange,” he tells himself – but what’s stranger is why he doesn’t seek to play it. (He tries to do just that in John Peel’s novelisation, but “it was obvious that the batteries – or whatever powered the device – were dead…”)

Soon, the Doctor pockets the tape and moves off – whereupon: “The shot widens so that we can see the skeleton and at the edge of the nearby undergrowth is a Varga plant – who else but Lowry [sic]!” It’s not clear how the viewer could possibly have known that the Varga was supposed to once have been Cory’s Varga-infected crewmate Lowery – so possibly the camera didn’t dwell here, in the event. (The final camera direction reads simply “Let [the Doctor] go L” [left].)

18m 23s A Spar-740 space yacht comes to land… in the last of those four surviving film clips. (‘Spar’ was a future conflation of ‘space car’ suggested by story editor Tosh.)

Katarina takes tablets from Bret’s belt pouch to cure Steven’s sickness. In the city, the Doctor sees the Daleks greet their newly arrived ally: Chen!

22m 08s Returning to the TARDIS, the Doctor sees three Daleks stationed outside his ship. Which, in the camera script, prompted him to “softly with horror” mouth his companions’ names: “Steven… and Katarina.”

DAY OF ARMAGEDDON

FIRST BROADCAST: 20 November 1965

00m 59s A Dalek gives the order to report that “a further intruder craft” has been located – ie, in addition to the SSS men’s unseen vessel. Clearly the Daleks don’t recognise the Doctor’s ship – despite the fact that in the first episode of *The Chase*, they’d completed their own time and space-traversing craft in order to pursue the “enemy time machine, TARDIS” and its crew, who were said to have delayed their “conquest of Earth” – ie, in *The Dalek Invasion of Earth* (1964). We presume, therefore, that *The Chase* was set not long after said conquest, which occurred a few years after 2164 – ie, 1,836 years prior to the ‘current’ date of 4000 AD (as given by Chen in the previous episode). Which was a very long time ago! In the eighth episode, *Volcano*, Chen will claim that the Daleks already know of the Doctor as “some kind of time and space traveller” – but nothing more. Perhaps the Daleks’ own archives are incomplete…?

So the Doctor retreats into the jungle… but in Nation’s draft, a hand shot from out of frame and clamped itself across his mouth. Cut to another angle: “We see only the trees and bushes. From behind them we hear a thump and a groan.” Then: “in reasonable long shot, we see the slumped figure of Dr. Who [sic] draped over the shoulder of a man, in a fireman’s lift.” (The mystery man turned out to be Brett.)

02m 09s Mavic Chen writes from right to left on papers in the Daleks’ conference room, specified by Nation as having been “established in the ‘Dalek Cut-Away’ →

→ episode" – ie, *Mission to the Unknown*. Writing what, though? In that earlier one-off instalment, all of the alien delegates assembled on Kembel were seen adding their names to a treaty – as indicated in the camera script: "A document is passed from lectern to lectern, and each man [sic] is signing it." Logically, Chen would also be required to sign – so perhaps he's adding a note of his terms, in some strange alien script?

04m 20s Master of the Fifth Galaxy Zephon (Julian Sherrier) is surprised that Chen has chosen to join the aliens' conspiracy... and in Nation's original, Zephon's description of Chen as the "supreme traitor" of the solar system caused Chen to leap to his feet, knocking over his chair. "No not traitor!" he insisted. "Saviour!" A thousand million stars were now within his grasp – and now his arms were closing around "a power that no creature has ever before known!" Zephon reminded him that this power was to be shared "with all the treaty members" – whereupon Chen backtracked, realising he'd revealed too much: "Yes... yes of course... We are united in our task... The burden of power will belong to all of us..."

In the final programme, Chen responds to the "supreme traitor" jibe with a dig about how others have tried to depose Zephon, including "the Embodyment Gress" [sic]. When the pair depart, an eavesdropping Dalek informs his superior that Chen's "ambitions exceed his usefulness" – dialogue largely unchanged from Nation's draft, which might have seemed a more logical conclusion if Chen's "Saviour!" speech hadn't been dropped...

05m 40s Steven wakes up in the jungle – wearing a corduroy jacket, when it would seem that he'd been wearing a Greek soldier's tunic, as in *The Myth Makers*, throughout the first episode. So did Katarina and Bret stop to strip him and dress him before the Daleks arrived?

Some recorded dialogue was cut following Katarina's mention of the Daleks. "They came and we carried you here," she told him. "It is a good clearing away from the thorn plants." Oddly, Steven already knew that the thorn plants were known as "Vargas" – and that their presence meant the Daleks were here.

In Nation's draft, this scene opened with the previously KO'd Doctor coming round. Having confirmed that it was Brett who'd whacked him one, the Doctor raised his cane, declaring: "And now let me reciprocate!!" But Brett quickly wrested his stick away.

Daleks with flamethrowing attachments commence 'Operation Inferno' – and begin to burn down the jungle.

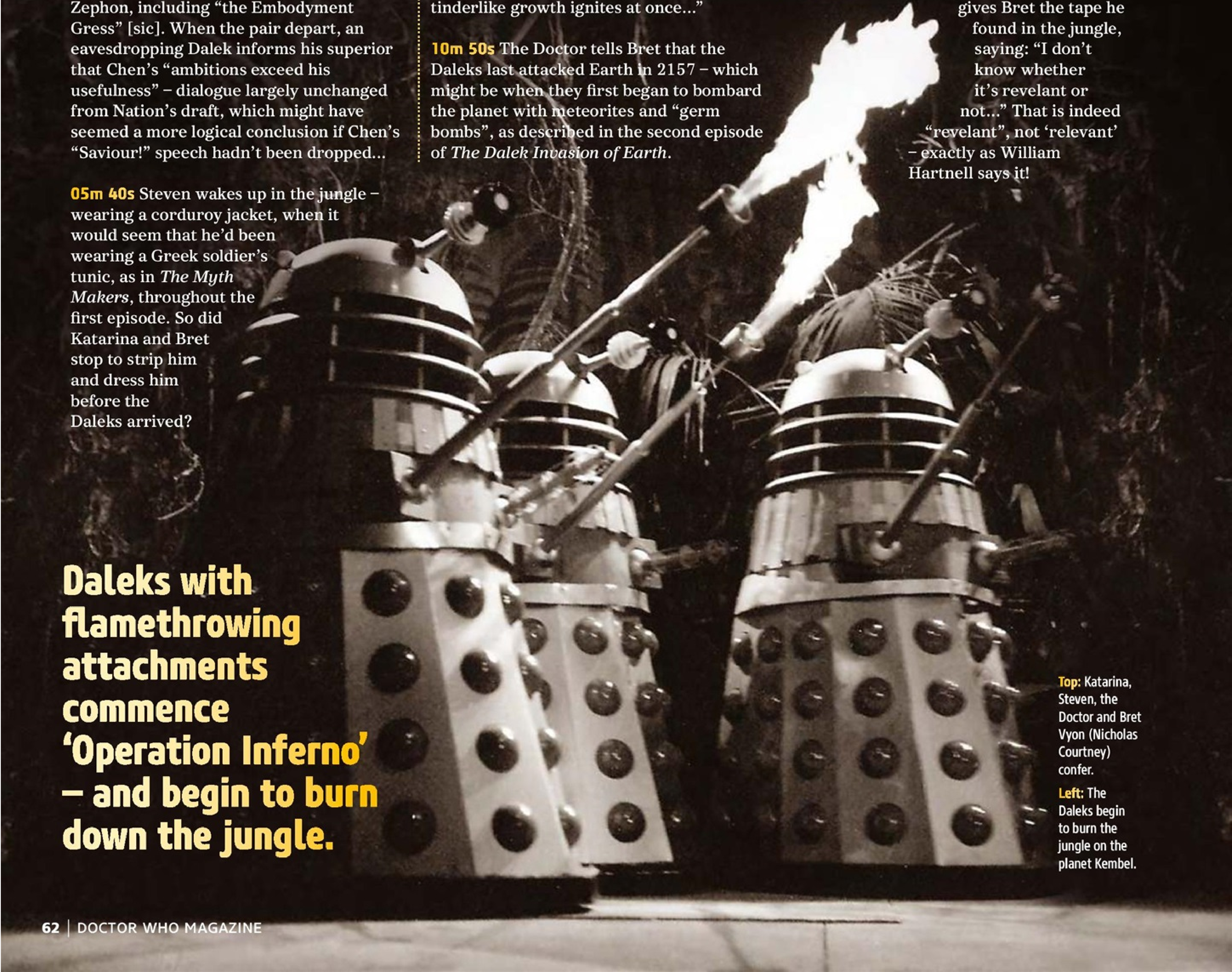
07m 56s Nation didn't intend for the Daleks to have flamethrowers. Originally, the Daleks were seen to have placed several small canisters at intervals along the ground before they withdrew from the jungle. Each of these "pyroblast canisters" was mounted on two parallel caterpillar tracks. Started up remotely, the machines began to throb – and jets of flame shot from the nozzles on either side of each canister as they moved through the jungle: "The tinderlike growth ignites at once..."

10m 50s The Doctor tells Bret that the Daleks last attacked Earth in 2157 – which might be when they first began to bombard the planet with meteorites and "germ bombs", as described in the second episode of *The Dalek Invasion of Earth*.

"I can smell smoke," says Steven – prompting the Doctor to tell him he's quite right: "They're going to trap us." As written, though, a Bret line came in between the two: "The frightened animal technique." The implication, then, was that the Daleks were trying to scare them out, like jungle beasts, to where they'd be waiting – but either the line was dropped in rehearsals, or Nicholas Courtney missed his cue, or William Hartnell jumped in early!

While the Daleks' alien allies gather, Bret identifies Chen's Spar – then knocks out the approaching Zephon. The Doctor plans to infiltrate the aliens' pow-wow, wearing Zephon's cloak...

16m 46s Before he departs, the Doctor gives Bret the tape he found in the jungle, saying: "I don't know whether it's revelant or not..." That is indeed "revelant", not 'relevant' – exactly as William Hartnell says it!



Daleks with flamethrowing attachments commence 'Operation Inferno' – and begin to burn down the jungle.

Top: Katarina, Steven, the Doctor and Bret Vyon (Nicholas Courtney) confer.

Left: The Daleks begin to burn the jungle on the planet Kembel.

20m 51s The Doctor's taken Zephon's place at the conference table – next to Chen, who presents a box containing the core of the Daleks' now-completed Time Destructor: "A full emm of taranium, the rarest mineral in the universe..." The core was originally "one ounce of Vitaranium" – but thinking that Hartnell would have "great difficulty" in saying it, John Wiles proposed 'VX2' instead. Nation suggested 'Vita' as an alternative, before Wiles came back with the less vitamin-y 'taranium'.

Next, we see Bret take over Chen's Spar, aided by Steven and Katarina... but Nation's draft included a further cut back to the conference, in which Chen asked "one final question" of the Dalek Supreme: "The date of Earth's destruction?" One Earth month from today, it transpired.

22m 43s Having woken up, the still-bound Zephon manages to activate an alarm – whereupon we see his frond-filled features for the first time, hidden from us hitherto. This appears to have been a directorial flourish – the camera script having noted, when the tied-up Zephon was left behind: "If we see his face, we see that he has absolutely no features at all..."

The Doctor snatches the taranium in the uproar. Thinking the alarm means the Doctor's been caught, Bret makes to launch the Spar...

DEVIL'S PLANET

FIRST BROADCAST: 27 November 1965

Just in time, the Doctor enters via the airlock – and the Spar takes off.

03m 34s Aboard the Spar, Katarina wonders how they can return to Earth when they've already left it. By way of reply, the Doctor tells her, strangely: "I know, my dear, but this is not Earth as we see it. Effectively, it's something very different." What William Hartnell was *supposed* to say was: "I know, my dear, but this isn't Earth as you know it. It's a very different place."

04m 10s According to Bret, taranium can only be found on Uranus: "A full measure would take years to mine!" You'd have a hard time mining anything *on* Uranus – the second least dense planet in the solar system, mostly composed of water, methane and ammonia ices. Last August, however, the *Washington Post* described how physicists had proved that extreme pressures could cause actual diamonds to form "in the hydrocarbon-rich oceans of slush" around the ice giant's solid core. So maybe it's not quite so unlikely that one might indeed find minerals deep inside: see *tinyurl.com/UranusDiamonds*

Next: the Doctor calls the Daleks' Time Destructor "one of the most evil weapons ever devised" – even though, at this point, he doesn't actually know the first thing about it, despite its ominous-sounding name.

Nation's draft expanded considerably on the properties of taranium (which wouldn't burn the eyes of anyone not wearing protective visors, unlike in the finished programme). Originally, the Doctor passed the box to the curious Vicki, who tipped a "glittering lump of metal" into the palm of her hand – then dropped it, as if she'd had an electric shock. "It's alive," she declared. A very good way to describe it, the Doctor told her: "It has the quality of being able to absorb enormous amounts of energy." If that energy could be released and harnessed, continued Bret: "... you've got a pretty potent force at your command."

On Kembel, the Dalek Supreme concludes that Zephon's negligence caused the taranium to be lost... and has him exterminated.

09m 47s Bret plays back Marc Cory's final message... but Cory's voice has changed since last we heard it, in *Mission to the Unknown*; here, he's played by Dalek voice artiste Peter Hawkins, not Edward De Souza. His message is different, too. In *Mission*, Cory began by describing himself as "Special Security Service" – but here, he's a "Special Security Agent". His message cuts out early, as well... but perhaps we can blame that on tape damage, after all those months in the jungle?

Unlike Marc, they must get through to Earth, insists the Doctor – then he declares, absurdly: "The Daleks will stop at anything to prevent us!" Clearly, Hartnell's misquoted a line again. What he was supposed to say was: "The Daleks will try anything to stop us."→

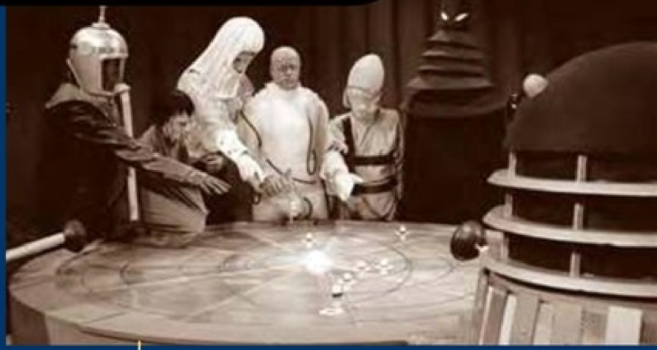
FRIGHTS OF THE ROUND TABLE

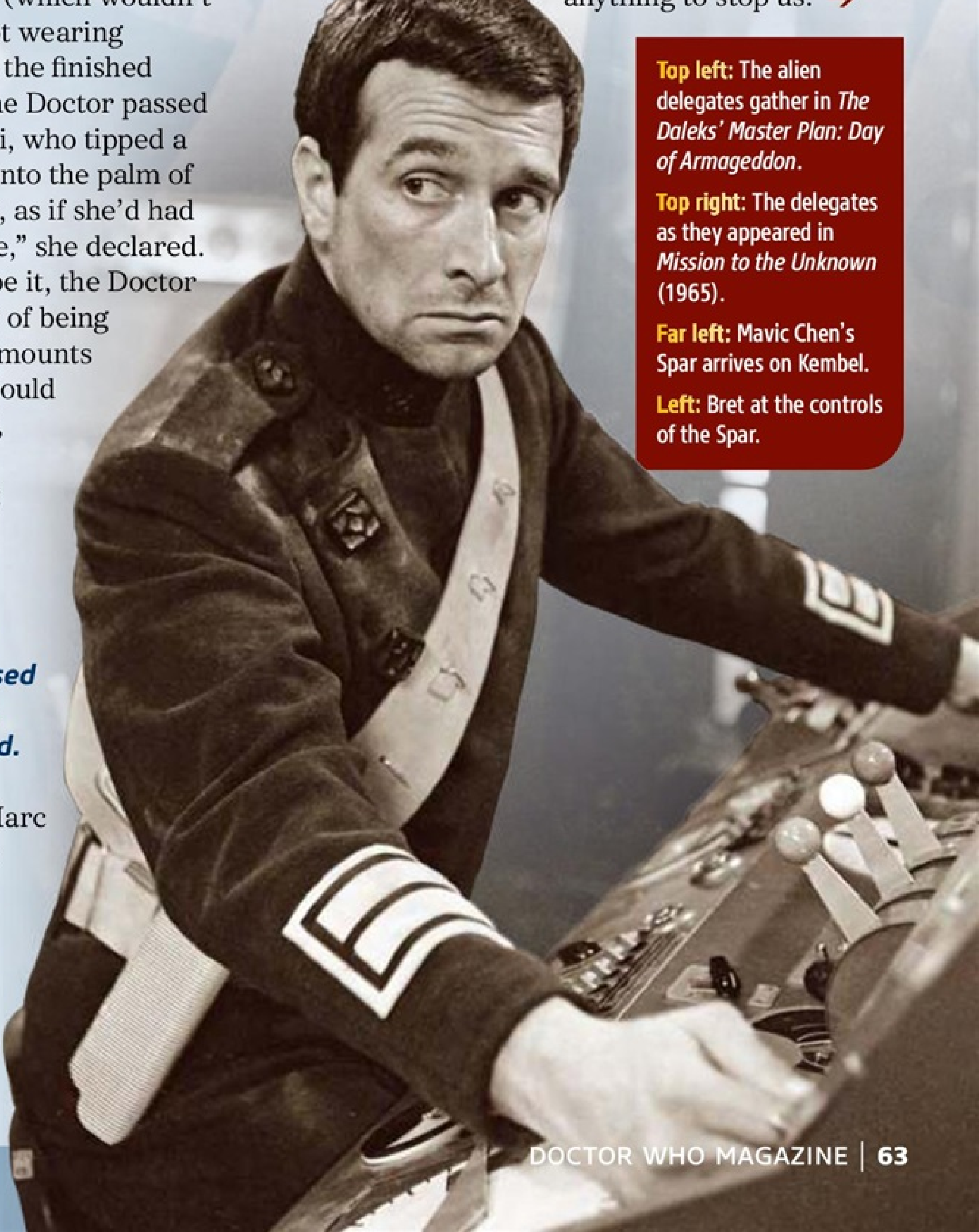
Halfway through *Day of Armageddon*, the Daleks' alien allies reassemble in the conference room... but most of them are looking very different from when they last appeared, in *Mission to the Unknown*.

Identifying them is no straightforward matter, and *The Fact of Fiction* acknowledges the extraordinary efforts of Jacqueline Rayner in her blog at *delegatedetective.wordpress.com*.

Going left to right around their eventual positions at the table, we see: black-clad Gearon (Jack Pitt), whose name seems to have previously belonged to the white-clad being in an egg-shaped helmet probably played by Len Russell in *Mission*; space-helmeted Beaus, formerly played by black actor Sam Mansary, is now played by one Gerry Videl (in 'blackface' make-up, alas); black-spotted Celation, whose name may have been assigned to another alien previously, is now played by Ian East; 'honeycomb man' Malpha, formerly played by Robert Cartland, is now played by Brian Edwards; and finally piranha-toothed Trantis, whose name may also have been assigned to another alien beforehand, has lost the facial spines previously worn by Johnny Clayton, but he's now gained two arms and is played by Roy Evans.

What's happened to the Christmas tree-like creature probably known as Sentreal, though? Has he been exterminated in the interim?





Top left: The alien delegates gather in *The Daleks' Master Plan: Day of Armageddon*.

Top right: The delegates as they appeared in *Mission to the Unknown* (1965).

Far left: Mavic Chen's Spar arrives on Kembel.

Left: Bret at the controls of the Spar.

→**10m 42s** "Yes, yes, you must find someone who you can trust," the Doctor tells Bret – the start of a surviving extract taken from the 25 October 1971 edition of the children's magazine programme *Blue Peter*, then co-presented by Peter Purves.

Next, the Daleks operate their "neutronic randomizer" [sic] – causing the Spar to change course, towards Desperus. "I believe we're approaching the gravitational point of that planet," comments the Doctor, meaninglessly. Hartnell was meant to say "gravitational field".

"Desperus is the penal planet of the solar system," explains Bret – but since there's no such planet *in* the solar system, he must mean that it belongs *to* the planets of the solar system, despite its being located *outside* it.

12m 21s A Dalek's confirmed that the Spar is "Now under Dalek control…" – marking the end of the *Blue Peter* extract. A few moments later, the off-screen Chen leaves for Earth to establish the origin of the seemingly human taranium thieves. Which seems a pretty thin excuse – but maybe he's anticipated the Daleks' plans, since a telling line was cut from here. After watching Chen depart, the Dalek Supreme told an underling: "Mavic Chen's usefulness is nearly ended. I, personally, will take care of his destruction."

In a cave on Desperus, three convicts duel for possession of a knife. Kirksen goes to grab it first, but Garge smashes his hand, only to be thrown aside by Bors…

14m 31s … meaning Bors (Dallas Cavell) not only gets to reclaim the knife, but – in a surprisingly sordid development – possession of the "two bedraggled women" seen in a "lumpy huddle" at the end of Bors' grass bed. "It's mine again, and they stay where they are," he says. Stage directions described how the women (played by uncredited supporting artistes Beatrice Greetz and Rene Heath) "may occasionally moan and grunt, but no one pays any attention…" The women didn't feature in Nation's draft, in which Kirksen was 'Kirkland', Bors was 'Breton' and Garge was 'Wingate'.

LA PLANÈTE DU DIABLE

The title of the third episode, *Devil's Planet*, is never properly explained on screen. In fact, the phrase is only said once, in *The Traitors*, when convict Kirksen fears being "sent back to the Devil's planet" – ie, Desperus. It echoes Devil's Island – one part of a supposedly inescapable and notoriously grim French penal colony based across the three Salvation's [sic] Islands, off the coast of French Guiana, between 1852 and 1953. The Île du Diable itself was reserved for political prisoners.

The origin of the name was made explicit in dialogue included in Terry Nation's draft of *Devil's Planet*. As the Spar passed close to Desperus, Brett Walton [sic] explained how "fifty or sixty years ago, the crime rate on Earth was getting quite out of hand… Prisons were overcrowded… Violence… theft… murder were everyday occurances [sic]." But then, he continued, "somebody remembered how the primitive peoples used to handle their criminals." It turned out that by "primitive peoples", he meant people who lived in the 20th century – before the country called France was destroyed in "the seventh world war" (this draft being set not in 4000 AD, but the year one million). "Anyway," concluded Brett, "they used to send their criminals to a place called Devils [sic] Island…"

Camfield cast Geoffrey Cheshire as Garge after he'd played the Viking leader in *The Time Meddler* – and would reuse him as UNIT operative Tracy in *The Invasion* (1968).

While Bret fixes the Dalek-grounded Spar, Katarina sees lights approaching across the swamp. But Bors and Garge douse their torches, then the terrified Kirksen's…

19m 34s … meaning the big-beaked, bat-like 'Screamers' are free to attack, since – as Nation had specified, in a lost Kirksen line – "The only thing that scares them off are the lights." So a Screamer swoops on Kirksen – represented by a winged prop on a line, apparently.

20m 06s The Doctor's dropped a "cactic power" cable [sic: scripted as "catic"] into the swamp water outside. In Nation's original, he exited the Spar altogether to do so – "squatting on his haunches… in an inch or so of water." There, he also came under Screamer attack – waving his arms and exclaiming "Get away you nasty brute…" when one swooped past.

21m 53s Stunned by cactic power – whatever that is – Bors and Garge collapse into the water "at pad of space-ship". Camera directions suggest the Spar's exterior was represented by said pad, plus the foot of a ladder leading up (through which the camera focused in on the convicts). It's not clear whether or not Screamers then darted "down and away from the prostrate bodies", as the script dictated – but for all the Doctor's subsequent bragging to Bret about how he has "no desire to kill anyone", he doesn't appear to have considered that the stunned convicts might get scavenged, or drown in swamp water.

Top: Kirksen (Douglas Sheldon) is menaced by a Screamer.

Right: Bret, the Doctor, Katarina and Steven examine the taranium core.

Opposite page top and below: Aboard the Spar, Steven, the Doctor and Bret try to rescue Katarina from Kirksen's clutches.

DOCTOR WHO
DOCTOR WHO

So: following on from his appearance as a harsh roadworks overseer in *The Reign of Terror* (1964), Bors actor Dallas Cavell has again played a character who gets laid out by Hartnell's Doctor. He'll reappear in *The Highlanders* (1966-67) as Trask, in *The Ambassadors of Death* (1970) as Quinlan, and in *Castrovalva* (1982) as the Head of Security.

23m 12s The Doctor apologises to Bret for neglecting to shut the outer door: "I'm so sorry, I'm not used to this kind of craft..." Bret closes the door automatically, then launches the Spar before a Dalek pursuit ship lands. The implication, though, is that this is how Kirksen contrives to get aboard the Spar...

23m 50s ... so if it's the Doctor's fault that Kirksen is now able to emerge from the compression chamber and grab hold of Katarina... is he ultimately responsible for what happens to Katarina in the next episode, too?

THE TRAITORS
FIRST BROADCAST: 4 December 1965

01m 43s Kirksen demands passage to Kembel, not Earth – but why? Because he thinks it's deserted? In Nation's original, Kirkland [sic] asked to be taken to Venus, because "Earth has no extradition treaty with Venus... Once I'm there, I'm a free man."

03m 58s With Kirksen having dragged Katarina inside the airlock, Steven shouts, "Stop that!" – the start of another clip that survived after having featured in an instalment of *Blue Peter* (broadcast 5 November 1973, again with Purves).

Struggling with Kirksen, Katarina reaches for the outer door control. It opens.

04m 52s "*Katarinaaa!!!*" hollers Steven – marking the end of the *Blue Peter* clip. Silence follows – during which the picture cut away to the inside of the airlock: "Pan L to R round empty chamber ending on STEVEN through window."

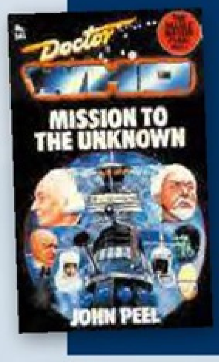
05m 44s Hartnell seems to lose his way partway through his big valedictory speech, inserting a near-repetition of his previous line – saying he hopes Katarina's "found her perfection", instead of: "She has become, what she wanted, and how I will always think of her..." That is: "a daughter of the Gods."

FURTHER INFO

DVD Surviving episodes and clips included in three-disc set *Lost in Time*
COMPANY BBC Worldwide **YEAR** 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now

SOUNDTRACK
COMPANY BBC Audio [CD] /Demon Records [LP] **YEAR** 2019 [CD/LP]
NARRATOR Peter Purves
AVAILABILITY CD in *The Lost TV Episodes – Collection Two: 1965-66*/Out now

NOVELISATION
The Daleks' Master Plan: Part 1 – Mission to the Unknown



COMPANY WH Allen & Co/Target Books
YEAR 1989
AUTHOR John Peel
AVAILABILITY Out of print

As Kirksen drags Katarina inside the airlock, Steven shouts, "Stop that!"

08m 17s Back on Earth, Lizan shows Chen and SSS chief Karlton (Maurice Browning) what stage directions described as a "3-dimensional 'identity projection'" of presumed traitor Bret. For the shot, Camfield pre-filmed medium and medium close shots of Nicholas Courtney standing on a rotating platform of some sort, set against a background of black drapes. According to a 'wardrobe requirements' sheet, Courtney was seen "Naked to waist... shot from waist upwards"!

Lizan claims that Bret was bred "on Mars" – so is Bret technically a Martian? (Likewise his sister – whose identity will be revealed in the next episode.)

14m 42s The Spar has crash-landed on Earth, near a particular experimental station. In a scene cut from the finished programme, Bret was seen leading the Doctor and Steven along the corridor outside his friend Daxtar's office. "How you can find your way around here I don't know – every passage and corridor looks exactly the same," complained the Doctor.

15m 26s SSS agent Kingdom – Sara Kingdom (Jean Marsh) – enters Chen's office, having been put in charge of capturing the fugitives. In the first draft, she surprised Chen by saying she'd already located them in a house near Experimental Station Seven: "When I was assigned to the case I ordered all visi-phone calls from the landing area to be monitored. Five minutes later, we picked up a call from Brett Walton." When she left, Chen told Carlton [sic] that it was a shame Sara couldn't join their "special" group: "The Daleks insist that only fifty humans will be allowed to survive... I'm afraid she'll have to perish with the rest... Pity though..."

18m 50s In conversation, Daxtar (Roger Avon) refers to the Time Destructor's taranium core – which leads the Doctor to deduce he's a traitor, since no one had mentioned the stuff to him. So Bret coldly executes his former friend, much to the Doctor's dismay – but in Nation's version, he simply knocked Dexter out by delivering "a smashing right to his jaw".

For Camfield, Roger Avon had played Saphadin in *The Crusade*... and he'd soon appear as slave labourer Wells in the big-screen adaptation *Daleks' Invasion Earth 2150 A.D.* (1966).

23m 15s Having run out of Daxtar's office when Sara arrived, the Doctor and Steven don't see her shoot Bret dead. Stage directions indicated that "Bret brings up his gun to fire but it is too late. Sara fires first." The question is: on screen, did Bret anticipate Sara, or did Sara anticipate Bret? Because quite conceivably, this isn't unlike the notorious 'Who shot first – Han or Greedo?' scene in the original *Star Wars* (1977) – and most likely we'll never know the answer.

23m 50s Sara tells SSS man Borkar (James Hall) – 'Barker' in Nation's original – that the two fugitives must be shot on sight: "... but aim for the head." Cue closing titles – but the cliffhanger was entirely different in Nation's draft, with the Doctor and Steven hiding in the rocket section, pressing themselves back against the wall as the sound of footsteps outside came to a halt. The door slid open to reveal Sara, gun in hand: "You tried to escape... Now I have to kill you."

Next Episode: Counter Plot **DWM**

Reviews

Our verdict on the latest episodes and products.

Doctor Who: The Collection – Season 26

Review by **JACQUELINE RAYNER**

Blu-ray

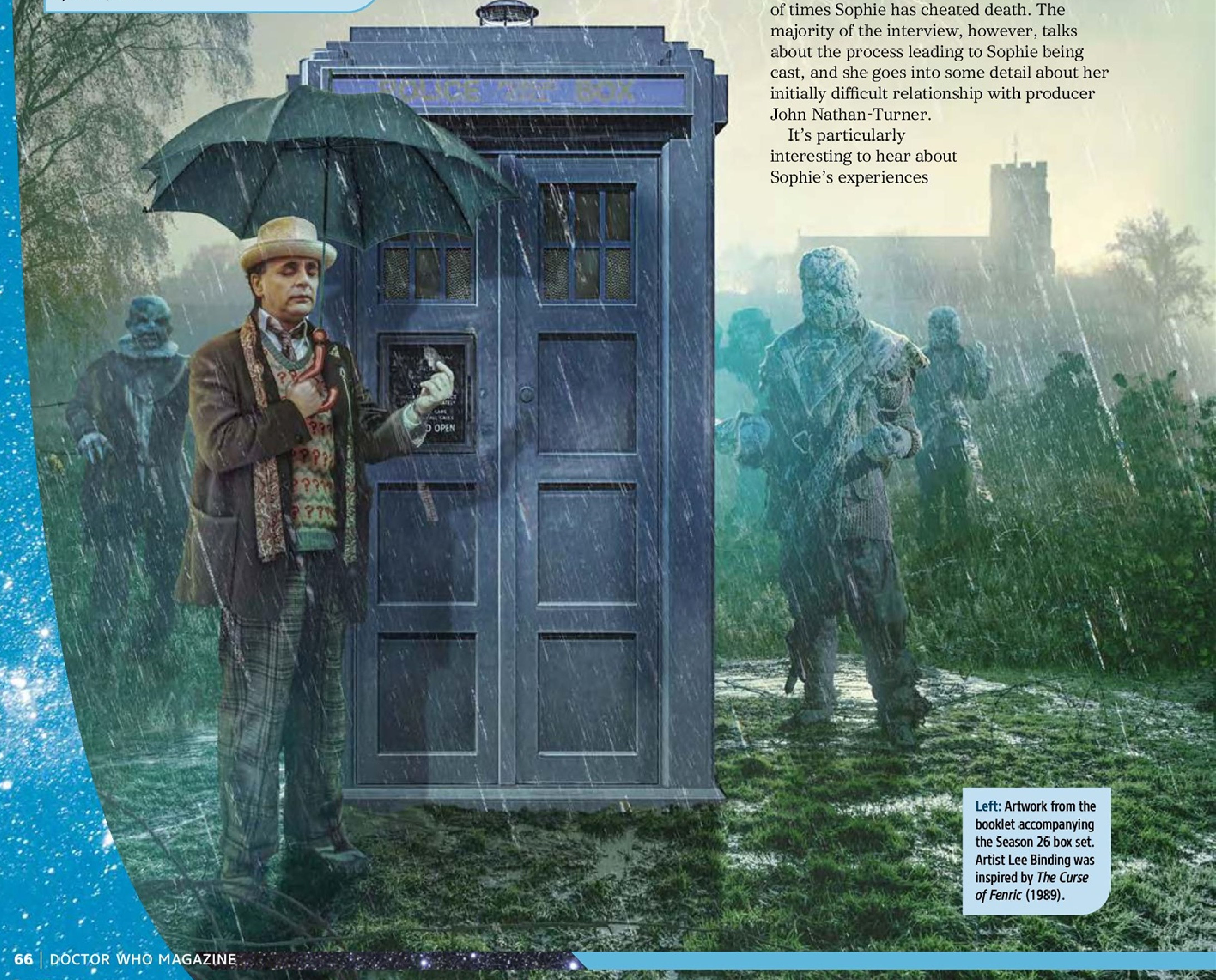
BBC Studios RRP £56.16
Featuring Sylvester McCoy (The Doctor) and Sophie Aldred (Ace)
Contains *Battlefield*, *Ghost Light*, *The Curse of Fenric*, *Survival*

In 1989, *Doctor Who* was heading towards cancellation. But the show had saved some of the very best for last.

Season 26 was a showcase of strong ideas – so much so that it's sometimes hard to believe the series hadn't gone there before. Did it really take more than a quarter of a century before *Doctor Who* considered a story featuring Arthurian mythology, or one about World War II vampires, or a Victorian haunted house?

It's both an ace season and the Ace season, with three of the stories focusing heavily on the Doctor's companion, so it's appropriate that one of the main features in the Blu-ray set is an in-depth interview with Ace actor Sophie Aldred, carried out with customary erudition by Matthew Sweet. (How lucky *Doctor Who* fandom is to have interviewers of Sweet's calibre.) Aldred is a charming interviewee, and even though she's been interviewed many times over the years there's a freshness to this exchange that stops it being a run of 'greatest hits' anecdotes; there are many fun titbits, such as a surprising connection with Aleister Crowley, and the worryingly large number of times Sophie has cheated death. The majority of the interview, however, talks about the process leading to Sophie being cast, and she goes into some detail about her initially difficult relationship with producer John Nathan-Turner.

It's particularly interesting to hear about Sophie's experiences



Left: Artwork from the booklet accompanying the Season 26 box set. Artist Lee Binding was inspired by *The Curse of Fenric* (1989).

DOCTOR WHO
THE COLLECTION
SEASON 26

Left: Sophie Aldred with interviewer Matthew Sweet. Photo © Paul Vanezis.

Below inset: The Destroyer (Marek Anton) in *Battlefield* (1989).

Bottom: The *Behind the Sofa* features in the Season 26 box set include contributions from former companion actors Anneke Wills, Janet Fielding and Sarah Sutton.

given that the box set's other major documentary feature is *Showman: The Life of John Nathan-Turner*. Fans who were around in the 1980s may have, like Sophie, a rather complex attitude towards the erstwhile producer. So how to tackle a documentary about a controversial figure when he's no longer around to give his side of the story? Producer-director Chris Chapman seems to have got the balance pretty much right, neither veering into hagiography nor letting through unjustified criticism. Using archive interviews together with narration from his autobiography means that we *do* get to hear John Nathan-Turner's viewpoint – though the reused audiobook segments sometimes feel flat when put alongside the more immediate medium of personal interviews.

It's both an ace season and the Ace season, with three of the stories focusing heavily on the Doctor's companion.

It's good to hear from colleagues such as Peter Davison, Colin Baker and Janet Fielding, all of whom clearly have genuine affection for JNT, but what's particularly lovely is that Chapman has tracked down childhood friends and others who had close relationships with Nathan-Turner in order to give a much wider portrait of his life. No matter what your previous opinion of JNT, it's hard to come away from this programme without feeling admiration for the man who became the BBC's youngest ever producer, together with sadness at the way he was ultimately treated and a hope that he knew how much he was loved by his friends.

Sadly there's no Toby Hadoke feature in this set (which at least means that no one in Season 26 has been forgotten and has to be 'looked for'), but we *are* treated to *The Writers' Room*, a down-the-pub reunion for script editor Andrew Cartmel and the season's four writers: Ben Aaronovitch (*Battlefield*), Marc Platt (*Ghost Light*), Ian Briggs (*The Curse of Fenric*) and Rona Munro (*Survival*). This is a blissful half-hour of insightful chat that could easily have been three times as long without outstaying its welcome. Rona Munro, for example, reveals that for a long time she thought the show deserved a better swansong than *Survival*. Thank goodness she's now realised her error; it'd be hard to watch this box set without concluding that *Survival* was a real high to go out on.

As well as these more general documentaries, each story has a dedicated edition of *Behind the Sofa*, the feature where various *Doctor Who* contributors comment on a story, sometimes one they're seeing for the first time. This time around we get commentaries from Season 26's main players, Sylvester McCoy and Sophie Aldred; writers Joy Wilkinson and Pete McTighe; and former companions Anneke Wills, Janet Fielding and Sarah Sutton, rather adorably cuddled up together under a quilt. There's also raw footage for each story, giving the overwhelming impression that Sylvester McCoy must have been great fun to work with. In the new material he provides us with an oddly poignant remark: "I'll be looking at someone who was me once but who's no longer me."

For *Battlefield*, *Becoming the Destroyer* reunites actor Marek Anton – the "very attractive man under all that rubber" in the words of Pete McTighe – with not only visual FX designer Stephen Mansfield but also the said rubber (well, the mask at least). We also get some interesting comments on the shortcomings of the monster's treatment on screen.

The Curse of Fenric gets a full 'making of' documentary (directed by Pete McTighe), which is to the usual high standard. There's also a sweet little segment filmed before the 2003 commentary recording, most of which is Nicholas Parsons discussing his role; it's only a few minutes long but it's fascinating, not only hearing Parsons' thoughts but →

Above: The Master (Anthony Ainley) observes as the Doctor (Sylvester McCoy) attempts to avoid becoming lunch for the Cheetah People in *Survival* (1989).

Left inset: The Reverend Ernest Matthews (John Nettleton) in *Ghost Light* (1989).

Below left: Sylvester McCoy is directed by Pete McTighe for the Blu-ray special feature *Buried Treasure: 30 Years of Fenric*. Photo © Pete McTighe.

→ also seeing how the commentaries are shaped. *Survival: Then and Now* reveals that the playground where Karra chased Ace still survives, complete with roundabout – although, sadly, no one got Lisa Bowerman to re-enact riding a horse around it trying to catch Sophie Aldred.

> **Perhaps the greatest joy in this set is an entirely new edit of *Ghost Light*.**

The box set also includes convention footage from the 1990s. At Panopticon 1993 we see Sylvester McCoy and Sophie Aldred (in a truly fabulous hat) answering audience questions, some of which break out of the standard 'What's your favourite story?' mode to look at more interesting matters, such as why UK fandom (at that time) was predominantly male.

There's also a full version of the *Curse of Fenric* panel at Nebula 90; the original DVD release of *Fenric* only contained edited highlights.

During the *Writers' Room* feature, Andrew Cartmel laments some of the editing of the broadcast episodes, believing it to have been to the detriment of the stories. Extended versions of *Battlefield* and *The Curse of Fenric* have already been released (in the case of *Fenric*, two different edits). On the original DVD release of *Ghost Light*, a section of deleted and extended scenes was included – but (apparently due to the poor quality of the clips) a re-edited version of the story wasn't feasible at that time. So perhaps the greatest joy in this set is an entirely new edit of *Ghost Light*. (More John Nettleton and Ian Hogg? Yes, please!) Not only are the DVD clips reinserted, but there are several instances of previously unseen material too. "It's all a matter of survival," the Doctor now says. A cheeky reference to the story recorded earlier? It'd be nice to think so.

This whole set is about 'a matter of survival'. We're shown how – despite all the odds, despite everything that the BBC threw at him, despite harsh treatment from fans and occasionally colleagues – John Nathan-Turner's determination kept *Doctor Who* going so long. We're shown how Andrew Cartmel created a season that has endured, not just because it's *Doctor Who*, but because it's some of the best *Doctor Who*. His vision of what *Doctor Who* could be paved the way for Virgin's *New Adventures* – which in turn helped *Doctor Who* survive its 'wilderness years'. It might have looked like *Doctor Who* died in 1989, but that year sowed the seeds of what was to come.

This is how *Doctor Who* survived. **DWM**

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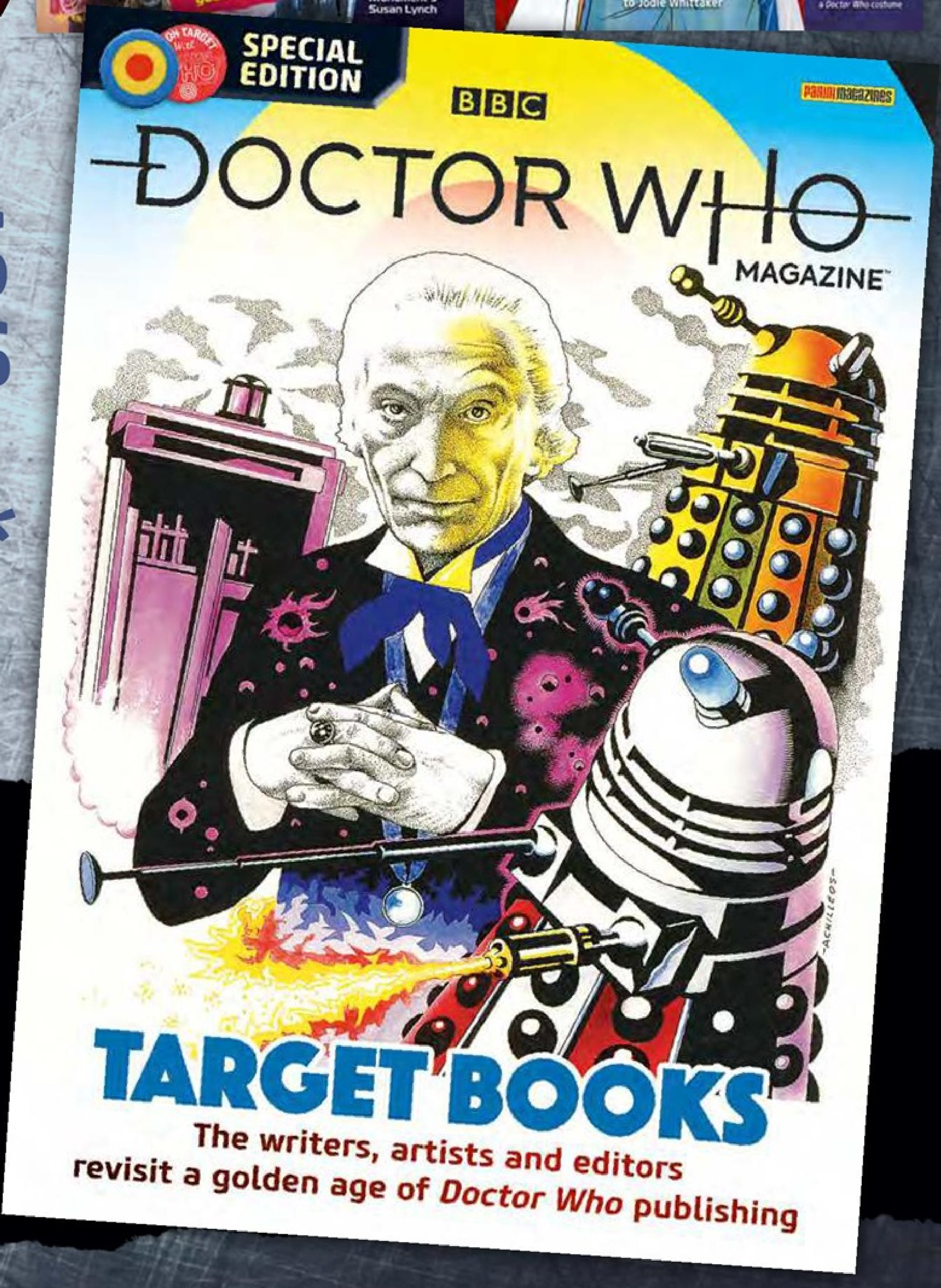
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Reviewed this issue

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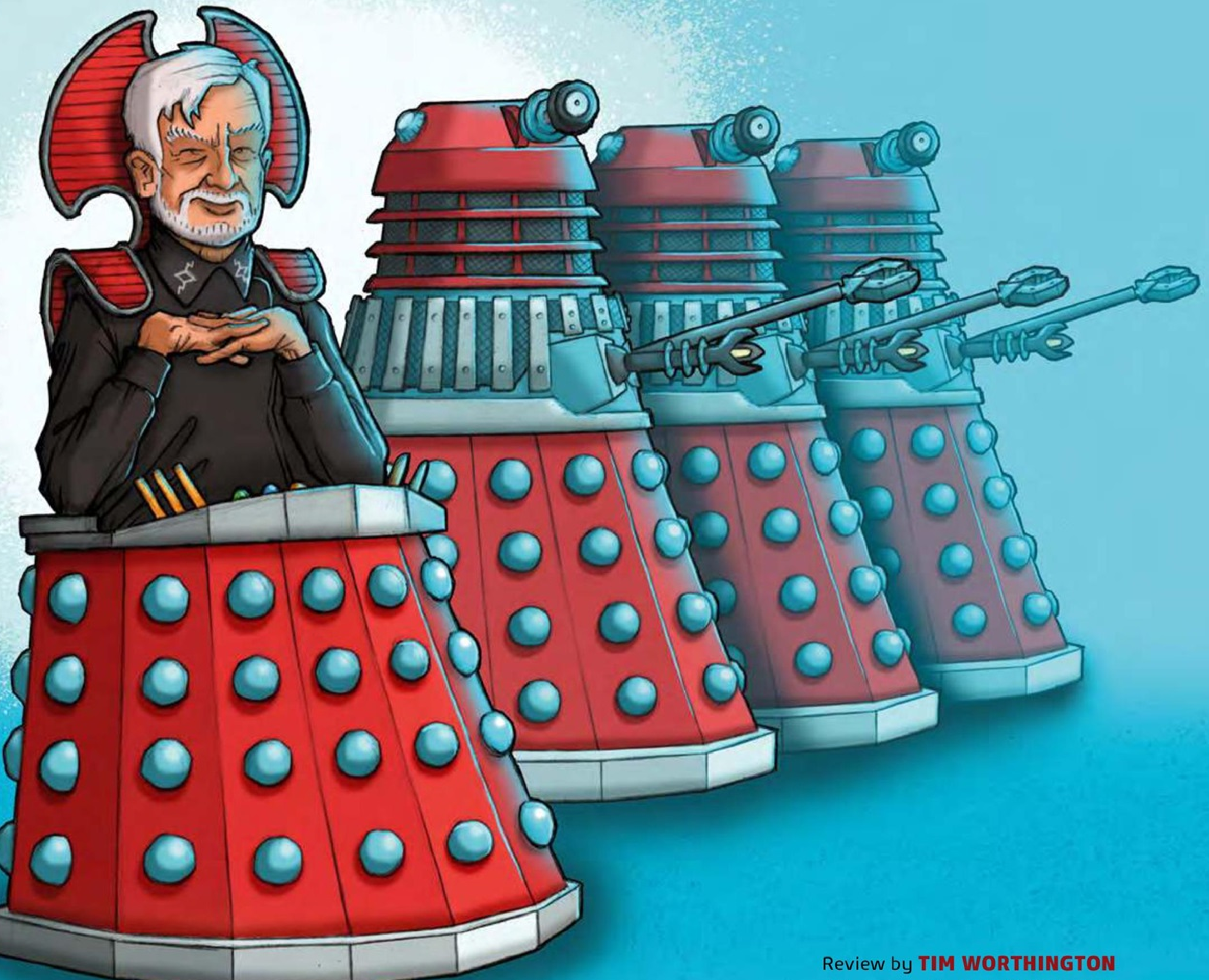
FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
ANTI-GENESIS
STARRING DEREK JACOBI AND MARK GATISS
WITH SEAN CARLSEN AS NARVIN AND NICHOLAS BRIGGS AS THE DALEKS

The 2007 story *Utopia* was a triumph. From the clues that were littered throughout the episode – all the more fun if you recognised Anthony Ainley's laugh while your family members were none the wiser – to the subtle backstory details that needed no further explanation, the Master's return was superbly orchestrated. All that viewers knew, and all that they needed to know, was that the Time Lords had resurrected the Master as the perfect soldier for the Time War, and that he had eventually run away and hidden in 'human' form. Whatever went on between the two was left entirely to the imagination.

Sometimes, attempts to fill in such gaps in *Doctor Who* chronology have ended up leaving everyone feeling that they would have been better left alone. However, Big Finish has scored a number of successes in this particular area, and the off-screen exploits of the Master during the Time War – especially considering Derek Jacobi's towering performance as the Master across less than 40 minutes of screen time – was just too good an opportunity to pass up. Across four previous box sets, the 'War Master' and his battles with the Daleks, without anyone ever being quite certain of what side he's actually on, have been one of the highlights of Big Finish's recent output. The new collection *Anti-Genesis* raises the stakes even higher in a four-part story that takes the action closer to the television series. In a very unexpected way.

Anti-Genesis opens with Nicholas Briggs' *From the Flames*, which sees a TARDIS returning to Gallifrey apparently carrying the remains of the Master. A broadcast message relays his dying wish to be forgiven by his people and seen off with full honour and decorum. Naturally suspicious, the Time Lords have a plan in place to see him off permanently with a substance known as the Infernal Toxicant, though needless to say even in 'death' he's still one step ahead of them.

The second episode, *The Master's Dalek Plan* by Alan Barnes, may well be a tongue-in-cheek reference to *The Daleks' Master Plan* (1965-66), but the plan itself



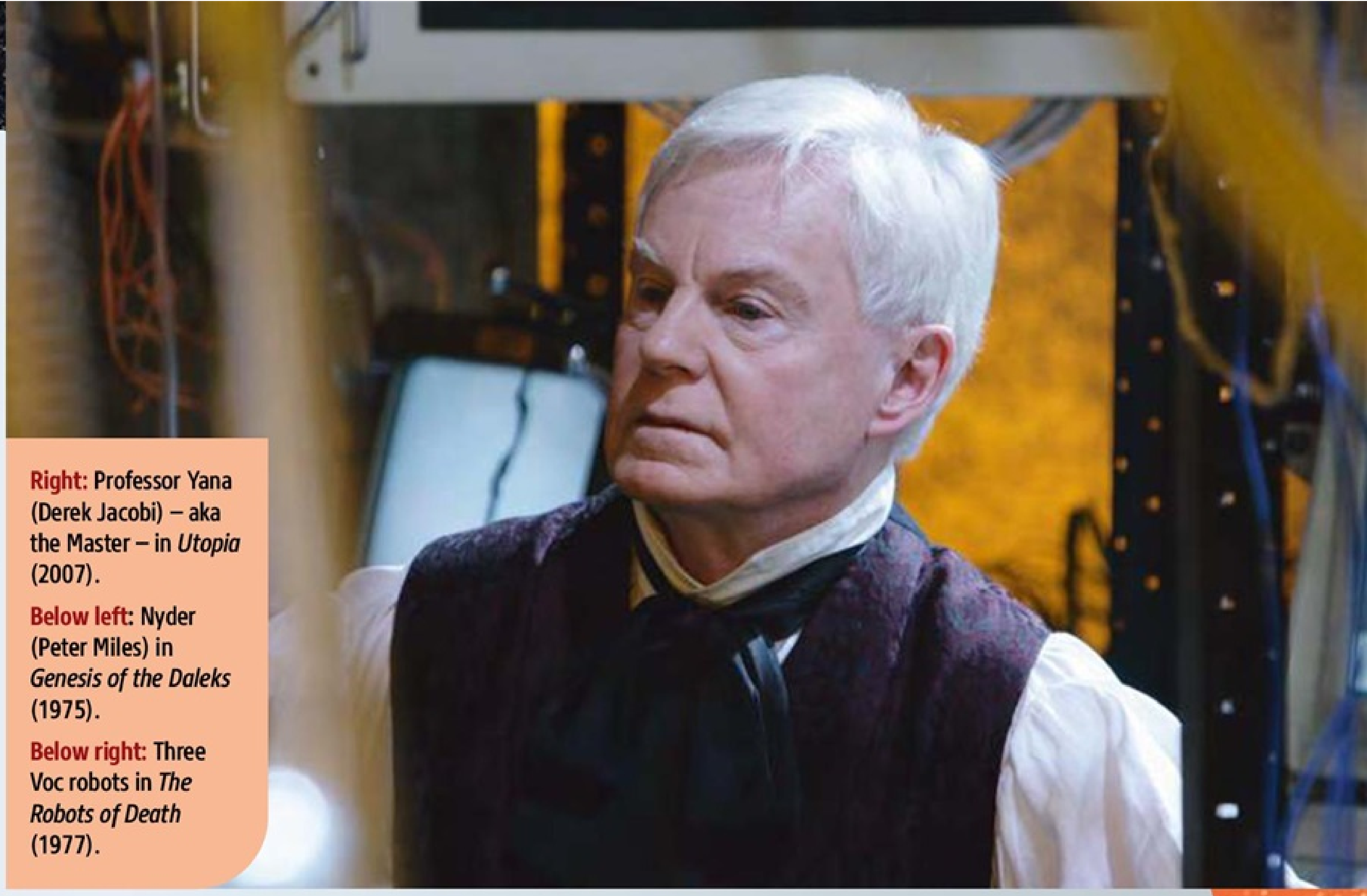
Review by **TIM WORTHINGTON**
Illustration by **JAMIE LENMAN**

is anything but a joke, as it involves the Master inserting himself – in the guise of a well-known adversary's 'uncle' – into an entirely different television story with the intention of reshaping history in his image, and no clear sense of whether this will ultimately benefit the Time Lords, himself or even the Daleks. It's tempting to avoid mentioning *which* story for the benefit of those who like to enjoy surprises, but the namechecking of Nyder and the presence of the Mutos will immediately betray the fact that the Master has arrived in the throes of *Genesis of the Daleks* (1975), and needless to say he's after that power which would set him up above the gods. There's just one individual – well, maybe two – that he needs to get out of the way first.

Crammed with amusing reinterpretations of dialogue that will be all too familiar to anyone who owned the BBC Records and Tapes version of *Genesis of the Daleks*, the third episode, Barnes' *Shockwave*, finds an unlikely alliance travelling from the future in an effort to prevent the Master putting this plan into action. Accompanied by a team of Daleks, the alternative version of the Master played by Mark Gatiss – previously featured in stories such as *Sympathy for the Devil* (1997) and *The Library in the Body* (2016) – is on a collision course with his time-tampering self.

Matters come to a head in Briggs' *He Who Wins*. It's a daring and ambitious story – so much so that in the accompanying behind-the-scenes feature the writers joke nervously about having gone too far. However, the feat is pulled off every bit as audaciously as the Master emerging and taking his place as the supreme power of the universe.

This may be prompting memories of *Back to the Future Part II* (1989), but *Anti-Genesis* is far from just being a re-tread of an all-too-familiar story. It turns everything you thought you knew about Davros and his creation of the Mark III Travel Machine upside down, creating a truly unnerving alternative reality which leaves even the Master wondering out loud why he couldn't have been up against the exiled-to-Earth Doctor on this occasion. There are also new perspectives on the Daleks themselves, including a thought-provoking discussion of whether they retain any recollection of their pre-Dalek gender, and a suggestion that the legendary Time Lord Rassilon was once "a girl". Particular mention must be made of Pippa Bennett-Warner as the Master's reluctant associate Livia, and Robert Harvey's exceptional score, which cleverly references the soundtracks of numerous Dalek and Time Lord-heavy television stories. On the bonus disc there's a much longer music suite than usual, which in this case is thoroughly deserved.



Right: Professor Yana (Derek Jacobi) – aka the Master – in *Utopia* (2007).

Below left: Nyder (Peter Miles) in *Genesis of the Daleks* (1975).

Below right: Three Voc robots in *The Robots of Death* (1977).

> ***Anti-Genesis* is far from just being a re-tread of an all-too-familiar story. It turns everything you thought you knew about Davros upside down.**

If you're going to reinvent an existing *Doctor Who* story, you probably couldn't make a much riskier choice than *Genesis of the Daleks* – widely loved, often repeated and considered by many to be the greatest *Doctor Who* story ever made. Thankfully, *Anti-Genesis* doesn't live up to the potentially negative implications of its title, and in many senses it's almost like getting to experience *Genesis of the Daleks* all over again.

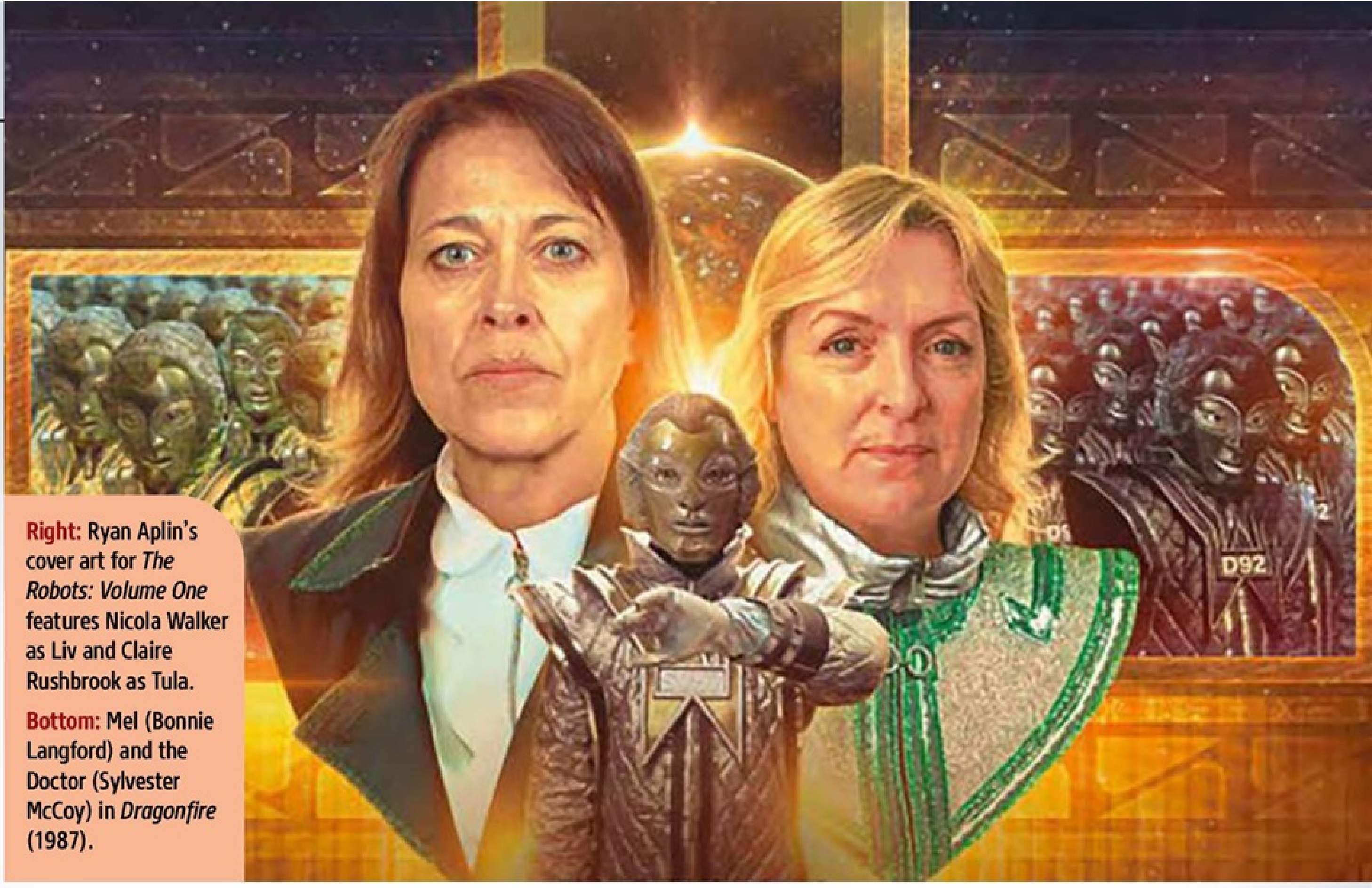
It's a fair bet that many viewers will have wondered what the Master got up to during the Time War, and even that some will have speculated on what might have happened if events in *Genesis of the Daleks* had gone slightly differently. It's less likely that anyone will have given much thought to the further adventures of the title characters from a similarly well-regarded story of a similar vintage. *The Robots of Death* (1977) is a witty and suspenseful murder-mystery that reveals little of the cultural and historical background of the crew of the sandminer, yet Big Finish has revisited the planet Kaldor and its proliferation of Dum, Voc and Super-Voc robots on a number of occasions. The Eighth Doctor's companion, Liv Chenka (Nicola Walker), is a native of Kaldor, and during the epic multi-part story *Ravenous* she had to return to her home planet for a spell. *Ravenous* inevitably picked up her story pretty much where it left off, but plans were already in place for this new series looking at her year on Kaldor, reconnecting with her sister Tula (Claire Rushbrook), missing the travelling life and trying to adapt to a much changed society.

The three stories featured in the opening volume of *The Robots – The Robots of Life* by Roland Moore, *The Sentient* by Robert Whitelock and *Love Me Not* by John Dorney – see Liv and Tula become increasingly involved in murky matters surrounding the dominance of robots in Kaldor society, where it turns out they're used for a variety of more benevolent purposes than Art Deco assassinations. →

→Even so, they encounter robots being used to cover up bureaucratic malpractice, they debate the risks posed by technological escalation and the capacity of robots to pass themselves off as 'humans' both physically and intellectually, and they consider the complicated question of whether it's possible to emotionally abuse an automaton. It would be wrong to label these topical concerns, as they're touched on to varying degrees in *The Robots of Death* and indeed many other *Doctor Who* stories old and new, but the relevance of these stories to current world events is striking.

What really lifts this set, however, is the remarkable dynamic between Liv and Tula, and indeed the spectacular interplay that Walker and Rushbrook bring to the characters. They're utterly believable as sisters, with unspoken childhood rivalries and unresolved grief for their late father simmering away behind their words as they debate the merits of game shows hosted by Voc robots and sitcoms set on sandminers, bicker about Liv's questionable taste in men, and throw their hands up in despair at each other's suggested plans for getting to the truth of the latest robot-based misdemeanour they've stumbled across.

Not unlike Gamora and Nebula in the *Guardians of the Galaxy* film series, their estrangement – both metaphorically as siblings who never quite got along, and literally due to Liv's lengthy absence and wild experiences – informs the drama and the dialogue to tremendous effect. It's never quite comedy, never quite serious, and sometimes never quite about very much at all. This superb distillation of the sibling experience drives some entertaining discussion between the two old friends and colleagues in the accompanying behind-the-scenes feature. Walker's reaction to being asked to reprise the role for the new series is priceless.



Right: Ryan Aplin's cover art for *The Robots: Volume One* features Nicola Walker as Liv and Claire Rushbrook as Tula.

Bottom: Mel (Bonnie Langford) and the Doctor (Sylvester McCoy) in *Dragonfire* (1987).

> **What lifts this set is the dynamic between Liv and Tula and the spectacular interplay that Walker and Rushbrook bring to the characters.**

Elsewhere, musician Joe Kraemer gives a fascinating story-by-story breakdown of the process of scoring a Big Finish production, while script editor John Dorney discusses the challenges of modernising a very 'of its time' setting while presenting a believable world for the characters to inhabit. The dialogue's references to prominent iconography from *The Robots of Death* as though it was as boring and mundane as a bus stop certainly helps to facilitate this. Some listeners will doubtless draw parallels between the technology-heavy storylines and those of the science-fiction anthology series *Black Mirror* (2011-), but it's still recognisably *Doctor Who* in tone and this should be considered a recommendation rather than a criticism.

Whether they were expecting Anthony Ainley's laugh or not, there can't be many *Doctor Who* fans who didn't find themselves wondering what the Master got up to in the Time War, but *The Robots* will also leave you wondering what lies ahead for Liv, Tula and their mechanical associates. **DWM**

Talking Book

BBC
DOCTOR WHO
DRAGONFIRE
IAN BRIGGS
READ BY BONNIE LANGFORD

Dragonfire

Featuring the Seventh Doctor, Melanie and Ace
Written by Ian Briggs
Read by Bonnie Langford
RRP £20

Available from BBC Audio

The 1987 story *Dragonfire* is a frustrating watch on screen, with its ambitious script paying little heed to the fact that it was a TV show being made on a Tuesday night in a BBC studio. One can only imagine the cursing of the Visual Effects people at the script's budget-busting requirements – which they achieved with aplomb, despite the limitations.

With writer Ian Briggs' authorial voice building a more detailed world than that brought to the screen, *Dragonfire* makes a more satisfying novel and now audiobook.

The Iceworld of the novel is a sprawling shopping mall on a frozen planet, a bizarre prison for the ruthless exile Kane, who has vowed revenge on his jailors while flogging frozen lasagne to the masses. Throw into the mix the Doctor and Mel, wheeler-dealer Sabalom Glitz, debutante companion Ace and a quest for the fabled Dragonfire, and you have a rollicking good yarn.

Narrator Bonnie Langford, who played the Doctor's companion Mel in the TV original, brings her considerable A-game to proceedings. Langford is a highly gifted actor, as evidenced in the extreme range she brings to the character roster. Her Seventh Doctor has a pleasingly cosy burr, while Ace is given an affectionate bullish quality with shades of vulnerability. There's a large collection of supporting characters, every guard and mercenary given a distinct vocal performance. It's lovely stuff, and Langford deftly switches from thoughtful narration to tense action with practised ease.

Briggs' novel has the freedom to add layers to the creation of Iceworld and its environs. The sound design rises to that, working hard to punch up the narrative with plenty of action. It's perhaps unfair to say *Dragonfire* works better as an audiobook than it did on TV. It's a different medium, so let's just call it an alternative take that complements the original.
MARK WRIGHT

The Web Planet

“Ten out of ten for effort’ is the kind of back-handed compliment often awarded *The Web Planet*. The 1965 adventure is infamous for its giant bipedal ants, sieve-eyed moth-men and bizarre walking brushes, not to mention the aggressive hairdryer that threatens the Doctor throughout. But it can’t be denied that the costumes and effects, however innovative at time of broadcast, rather get in the way of a cracking good story. And now, thanks to Demon Records, they don’t have to.

It’s fitting that *The Web Planet*’s first release as a soundtrack (rather than a reading of the novelisation) is on vinyl, the audio format of choice in that swinging-est of decades, and now anyone with a turntable can sit back and enjoy this adventure from a fresh new perspective. The world of the Animus and the Zarbi in this medium is dominated not by shabby backcloths and polystyrene rocks, but by the eerie stock music of Les Structures Sonores and the Radiophonic Workshop’s electronic, insectoid chirps, themselves as distinctive and groundbreaking as the wheezing groan of the TARDIS’ materialisations.

For the most part, Maureen O’Brien’s narration sounds as if it could have been lifted straight out of a Target novel, yet at times some of the more basic stage directions seem a bit perfunctory, and one does occasionally get the sense that it’s a tricky job fitting all this exposition between the actors’ lines. The sound of the original episodes, although a little hissy and sometimes clipped, is nevertheless remarkably clear after more than half a century, and praise goes to sonic expert Mark Ayres for leaving Hartnell’s trademark ‘billyfluffs’ intact, when they so easily might have been ‘corrected’ for audio. Vortis remains where it always has been: “many light-Earths” away.

Operating on the basic premise of ‘what if insects evolved into the dominant species?’, the story itself falls into a pleasingly familiar format: the Doctor and Vicki remonstrate with the main baddie while Ian crosses an alien wilderness to rescue Barbara from a pitiless work camp. On audio, all this is rendered in glorious widescreen... the titular Crater of Needles is a vast, cavernous mine, the Menoptra fly with ethereal grace, and the climactic battle at the end of episode four is a Spielbergian epic.

> *The Web Planet* is realised by illustrator Daniel Anscombe as we’ve always wanted to see it.

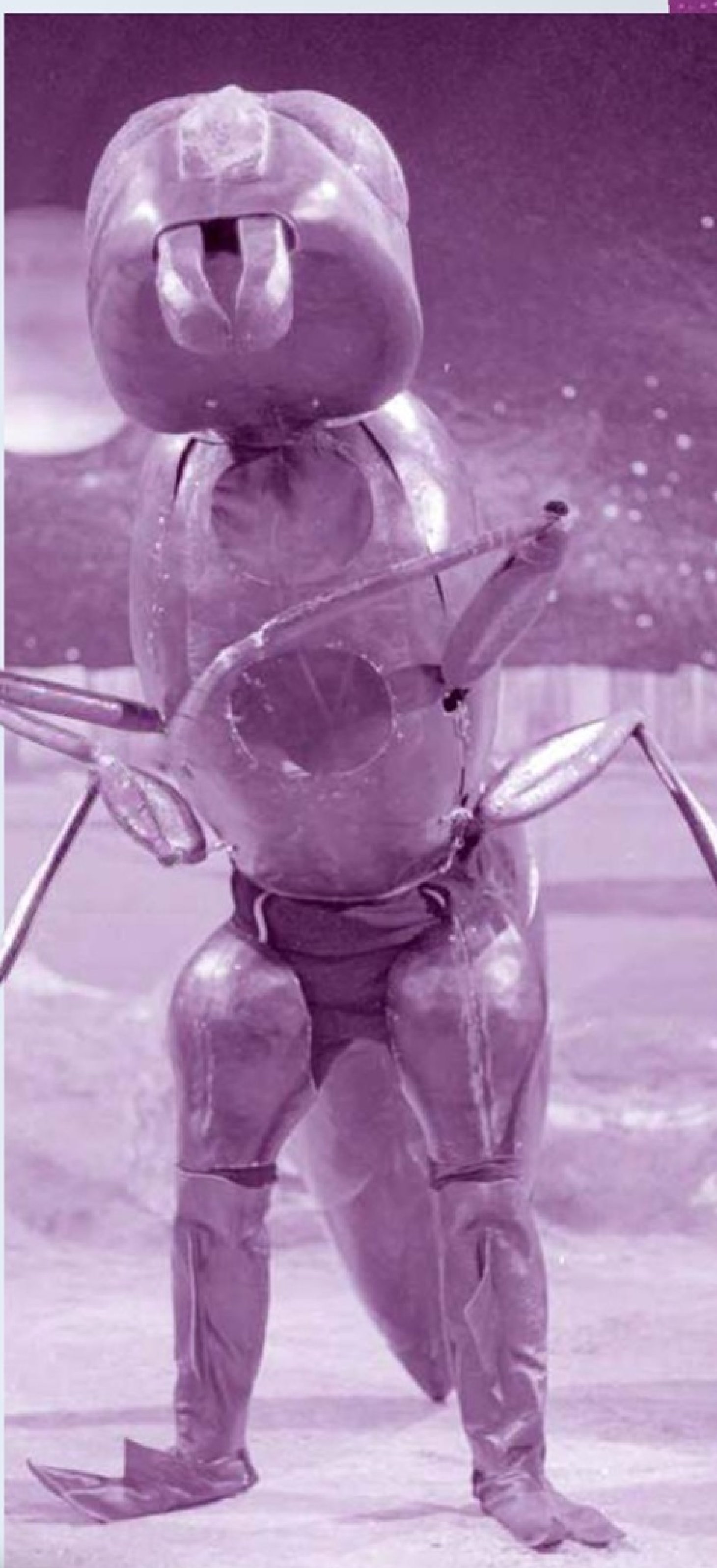
Not that there isn’t anything to look at while you surf the soundwaves – far from it! The three discs that make up this release are housed in a sturdy box set that is, if you’ll pardon the histrionics, *devastatingly* beautiful. On every surface of the record covers, inner sleeves and the box itself, *The Web Planet* is realised by illustrator Daniel Anscombe as we’ve always wanted to see it, in sumptuous tones of pink and blue, picked out with flashes of brilliant white. The three record covers, together with a large two-page booklet, make up a mammoth four-part image of a brooding Menoptra on one side, with the seething Carsinome on the reverse. On the inner sleeve of each candy-coloured disc, the TARDIS hurtles through the fizzing void, with original *Radio Times* listings recreated on the flip. Even the Zarbi on the cover seem to have lost their chunky back legs, and look all the better for it.

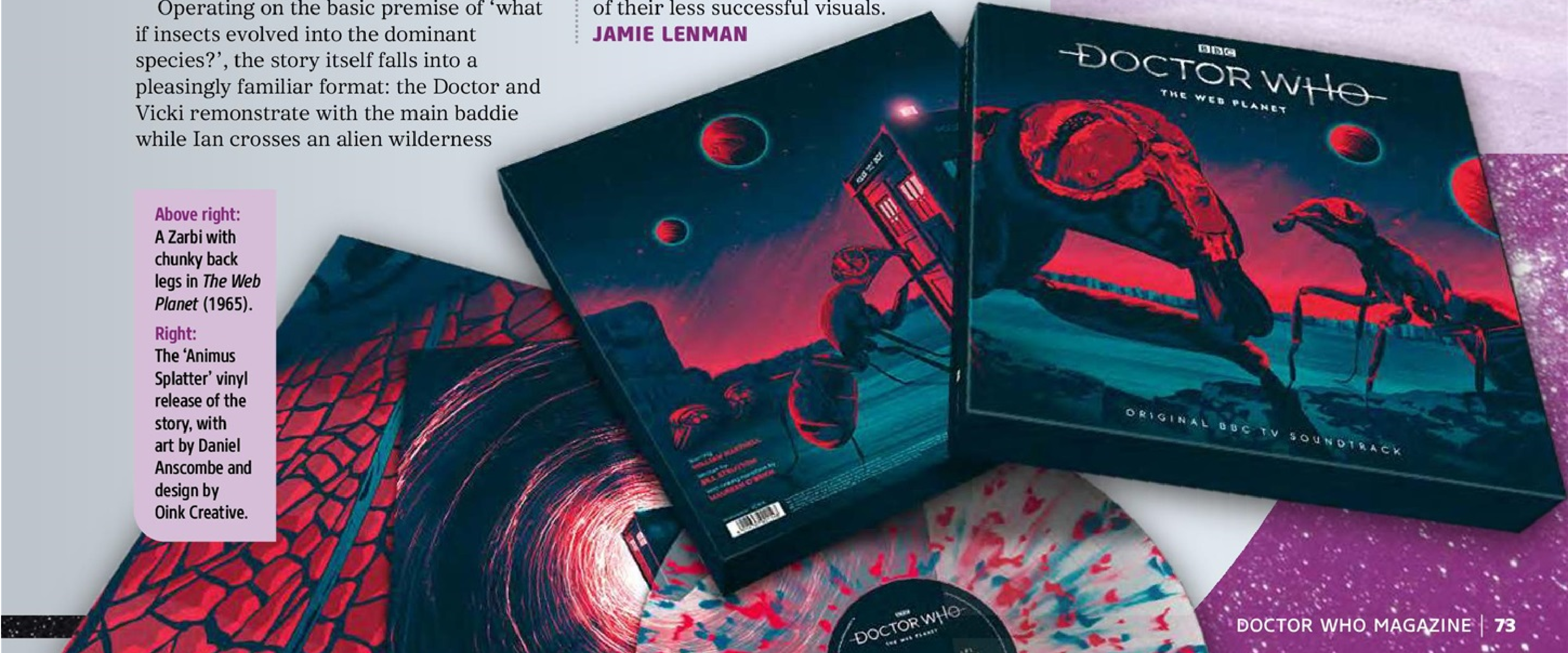
From the audio restoration to the gorgeous artwork that accompanies it, the love and attention that has been lavished on even this humblest of *Doctor Who* stories is evident throughout. One can only hope that in time we’ll be able to re-experience other maligned classics, freed from the shackles of their less successful visuals.

JAMIE LENMAN

Vinyl

Featuring the First Doctor, Ian, Barbara and Vicki
Written by Bill Strutton
Narrated by Maureen O’Brien
RRP £55.99 (standard opaque pink vinyl), £49.99 (limited edition ‘Animus Splatter’ vinyl)
Available from Demon Records





Above right: A Zarbi with chunky back legs in *The Web Planet* (1965).

Right: The ‘Animus Splatter’ vinyl release of the story, with art by Daniel Anscombe and design by Oink Creative.

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

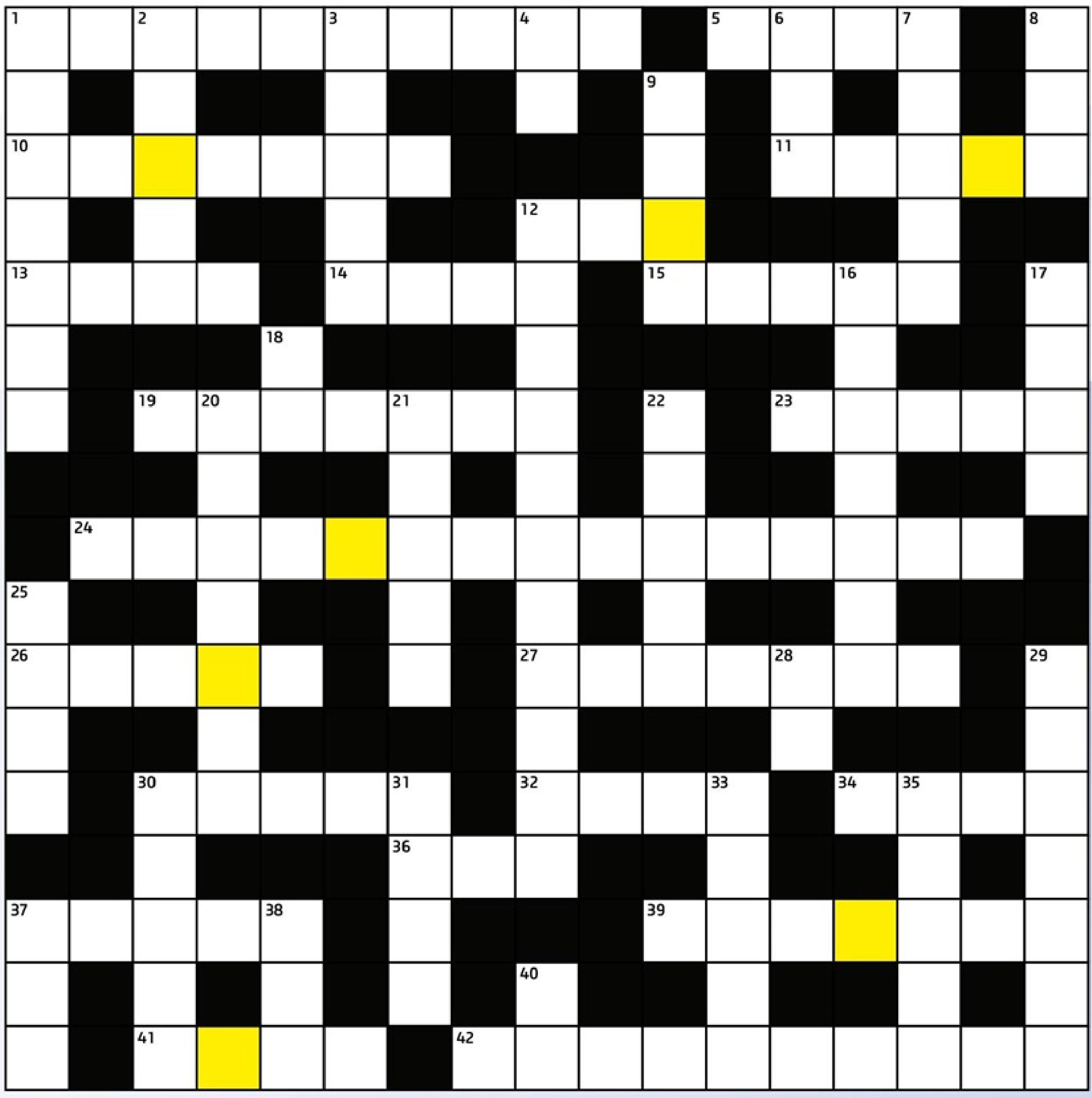
THE FOURTH DOCTOR ADVENTURES: SERIES 9 – VOLUME 1 CD BOX SET

The Fourth Doctor (Tom Baker) and Adric (Matthew Waterhouse) are reunited in the first volume of *The Fourth Doctor Adventures: Series 9*, a new box set of audio adventures from Big Finish. Volume 1 features two stories: *Purgatory 12* by Marc Platt and *Chase the Night* by Jonathan Morris. It's available in January, priced £24.99 on CD or £19.99 to download. **DWM** has **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien planet that's been visited by the Doctor.

BBC
DOCTOR WHO
TOM BAKER • LALLA WARD • MATTHEW WATERHOUSE • JOHN LEESON
THE FOURTH DOCTOR ADVENTURES
SERIES 9 • VOLUME 1

Do you know your Morlox from your Morax? Why not try this puzzle?

DWM CROSSWORD



ACROSS

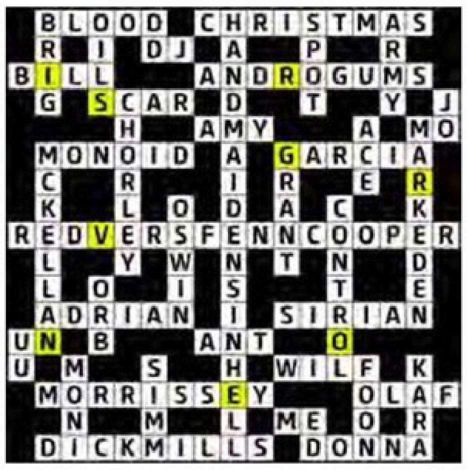
1 Guest star in the new series (7,3)
5 General the Doctor met on Messaline (4)
10 The name of the Ancient One in the Target novelisation of *The Curse of Fenric* (7)
11 Wife of Wulnoth (5)
12 Sir Edward's archer (3)
13 (and 17 Down) She played Maeve – a resident of Dame Kelly Holmes Close (4,4)
14 (and 25 Down) UNIT soldier at Osterhagen Station 5 (4,4)
15 He was killed by Zargo (5)
19 (and 29 Down) She played Janet – stewardess on the *Hyperion III* (7,7)
23 Character played by Cyril Shaps (5)
24 She had a brief role in *Survival* as a resident of Perivale (8,7)
26 A victim of the God Complex (5)
27 Comic companion Frobisher, for example (7)
30 Employee of the 3W Institute (5)
32 The Tracer: the ___ of the Key to Time (4)
34 A Sontaran (4)
36 She was killed off in the **DWM** comic *Ground Zero* (3)
37 Planet in the constellation of Cetes (5)
39 An Alzarian (7)
41 The remains of civilisation on San Helios (4)
42 Guest star in the new series (5,5)

DOWN

1 The Great One and the Queen (7)
2 He helped the Doctor defeat the deadly assassin (5)
3 She worked for Interplanetary Pursuit (5)
4 Production code of *Fury from the Deep* (1,1)
6 Event __ – the biggest explosion in history! (3)
7 Don't do this if you meet a Weeping Angel (5)
8 Production code of *Colony In Space* (1,1,1)
9 A defence against the Fendahl (4)
12 Played Harvey and Len (4,3,4)
16 John _____ – played Van Lutyens (7)
17 See 13 Across
18 He was killed by the Boneless (2)
20 Cassandra said this bird had a wingspan of 50 feet and breathed fire from its nostrils (7)
21 A member of the Sevateem (5)
22 Turlough's home planet (5)
25 See 14 Across
28 *Arachnids in the* __ (1,1)
29 See 19 Across
30 A Savant (5)
31 He lived in the Forbidden Zone: The – (4)
33 *The ____ of the World* (5)
35 Agent of the Nestene Consciousness (5)
37 A robot of death (3)
38 *Coronas of the* __ (3)
40 Nickname the Doctor gave Danny Pink (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: **RIVER SONG**

THE WEB PLANET VINYL BOX SET

A strange magnetic force pulls the TARDIS down to the craterous surface of Vortis. The Doctor (William Hartnell) and his friends learn that the parasitic Animus is slowly enveloping the planet in a web-like domain. The giant ant-like Zarbi are under its control, while the butterfly-like Menoptra are battling to reclaim their world…

Presented across three heavyweight 180g pieces of vinyl, the TV soundtrack of 1965's *The Web Planet* makes its debut in this new release from Demon Records. Narrated by Maureen O'Brien, who played Vicki in the original production, the three LPs are accompanied by full episode billings, cast and credits.

The Web Planet is available in two colours: standard opaque pink vinyl (RRP £55.99) and limited edition 'Animus Splatter' vinyl (RRP £49.99). We've got one of the limited edition box sets to give away to a lucky winner. To be in with a chance, answer this question correctly:

BBC
DOCTOR WHO
THE WEB PLANET

In which galaxy is the planet Vortis?
A Isop **B** Aesop **C** Acteon

IMAGE OF THE FENDAHL TALKING BOOK

BBC
DOCTOR WHO
AND THE IMAGE OF THE FENDAHL
TERRANCE DICKS
READ BY LOUISE JAMESON

In the latest release from BBC Audio, Louise Jameson reads Terrance Dicks' novelisation of Chris Boucher's 1977 serial *Image of the Fendahl*, a story featuring the Fourth Doctor and Leela.

In present-day England, a group of scientists is intent on analysing an impossibly ancient skull. But when their modern technology combines with the ancient evil of Fetch Wood, it brings to life a terror that has lain hidden for 12 million years.

Arriving in the TARDIS, the Doctor and Leela must fight to destroy the Fendahl, a recreated menace that threatens to devour all life in the galaxy.

Image of the Fendahl is available now, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. To be in with a chance of winning one of these prizes, correctly answer the following question:

Wanda Ventham, who guest-starred as Thea Ransome in *Image of the Fendahl*, is the mother of which English actor?
A Benedict Cummerbund **B** Benedict Cumberbatch
C Benedict Cabbagepatch

THE DOCTORS: MORE MONSTERS! DVD

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
MORE MONSTERS!
MEET THE ACTORS INSIDE THE MONSTERS FROM TV's TOP SCIENCE FICTION SERIES

More Monsters! is the latest in Reeltime Pictures' *The Doctors* DVD series.

This two-disc set contains five hours of in-depth interviews with people who have brought the monsters of *Doctor Who* to life, including: Nabil Shaban (Sil in 1985's *Vengeance of Varos* and 1986's *The Trial of a Time Lord*), Christopher Ryan (Kiv in *The Trial of a Time Lord*), Stephen Thorne (Azal in 1971's *The Dæmons*, Omega in 1972-73's *The Three Doctors* and Eldrad in 1976's *The Hand of Fear*), Terry Molloy (Davros from 1984's *Resurrection of the Daleks* to 1988's *Remembrance of the Daleks*), and monster performers Stuart Fell and Jon Davey.

It's presented by Robert Dick and Nicholas Briggs and includes an introduction from Reeltime producer Keith Barnfather.

The Doctors: More Monsters! is available now priced £12.25. We've got **FIVE** copies to give away to lucky readers. To be in with a chance of winning one, answer this question correctly:

In a 2010 story, an association of alien races united to incarcerate the Eleventh Doctor. What was the name of the prison they put him in?
A Stormcage **B** The Pandorica **C** Pandora's Box

SIL AND THE DEVIL SEEDS OF ARODOR BOOK

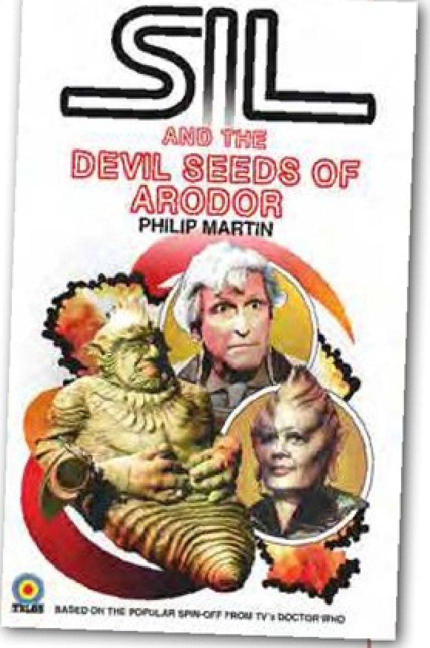
Sil and the Devil Seeds of Arodor – a new independent drama featuring Sil, who first appeared in the 1985 story *Vengeance on Varos* – has been novelised by Philip Martin, the character's original creator.

Awaiting a deportation hearing while confined in a cold detention cell on the Moon, Sil faces the death sentence if he's found guilty of drug offences on Earth. To add to Sil's distress, his employers at the Universal Monetary Fund aren't very pleased with him.

As time runs out and friends desert him, Sil must use all his devious, underhand and ruthless business acumen to survive. How can he possibly slime his way out of this one?

Published by Telos, *Sil and the Devil Seeds of Arodor* is available now from *telos.co.uk*, priced £12.99 in paperback. It's also available as an ebook from selected online retailers.

We've got **FIVE** copies of the book to give away to lucky readers. For a chance to win one of them, answer this question correctly:



What form of pampering does Sil most enjoy?
A Being moisturised **B** Having a pedicure
C Having a haircut

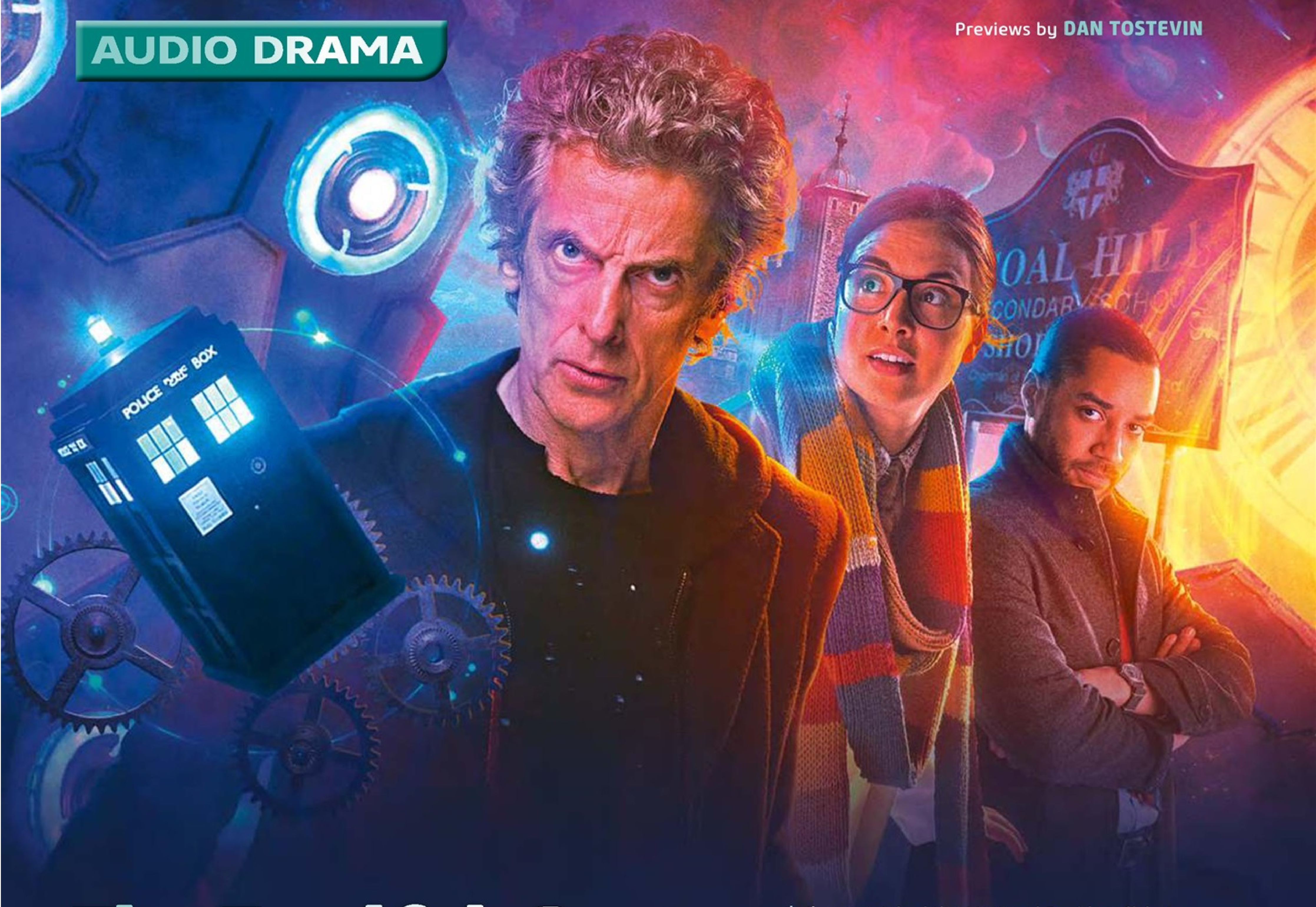
TERMS AND CONDITIONS The competitions open on Thursday 9 January 2020 and close at 23.59 on Wednesday 5 February 2020. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The Twelfth Doctor Chronicles Volume One

BIG FINISH
RRP £22.99 (CD), £19.99 (download)
RELEASED February

Written by **David Llewellyn, Una McCormack, Lizbeth Myles, Mark Wright**

STARRING
Narrator/The Doctor **Jacob Dudman**
Danny Pink **Samuel Anderson**
Osgood **Ingrid Oliver**
Mary Seacole **Mandi Symonds**
Cameron/Female Commander **Emily Redpath**

Since he started narrating *The Doctor Chronicles* in 2018, Jacob Dudman has recreated David Tennant and Matt Smith's performances as the Tenth and Eleventh Doctors – characters he grew up watching. Stepping into Peter Capaldi's shoes for the Twelfth Doctor instalment was a slightly different challenge.

"As a kid, I would go around the playground pretending to be the Tenth Doctor, so I've had *years* of practice," says Jacob. "Whereas, approaching the Twelfth Doctor, it was the first time I've gone, 'Right, I'm a voice actor, I actually need to go back and watch the show', because it's an era that I'm not as familiar with. I've rewatched the Matt and David stuff, but that was more for fun. With the Peter stuff, it was 'I genuinely need to learn this!'"

As before, Jacob is joined by one guest actor in each episode of *The Twelfth Doctor Chronicles*. Mandi Symonds plays the famous nurse Mary Seacole in *The Charge of the Night Brigade*, a Crimean War story by David Llewellyn. And in Lizbeth Myles' *Distant Voices*, Emily Redpath plays Cameron, a Rochester Castle tour guide caught in a timey-wimey mystery.

There are also guest stars from the TV series, as two recurring characters get their very first trips in the TARDIS. Samuel Anderson is back as Danny Pink, the ex-soldier boyfriend of companion Clara Oswald, while Ingrid Oliver returns as the UNIT scientist Petronella Osgood.

"When I literally have Danny Pink and Osgood in front of me, it helps me to really believe what's going on," says Jacob. "And it also legitimises it a bit. When I'm doing them, they're so much fun that I sort of forget they're actually a product that people are going to go and listen to! So to have the actual cast in, from the actual show, it's like, ‘No, this is a serious thing that we're doing.’ Not that I wouldn't be putting the effort in anyway, but it certainly helps to get your head in the game.”

Danny's story is *War Wounds*, written by Mark Wright and set during an alien conflict.

“The brief was for the Doctor and Danny to have an adventure together without Clara,” says Mark. “I think it was always going to go into Danny's time as a serviceman, and the Doctor's hatred of soldiers. I was quite keen to put them both in a situation that had them facing that.”

Inspiration came from a classic American comedy-drama. “I'm a huge fan of *M*A*S*H* – that was very much a conscious influence,” says Mark. “The character of Reagan is inspired by Hawkeye Pierce from *M*A*S*H*, and you've got that whole idea of what they called ‘meatball surgery’. It seemed to have the right feel – to give Danny something to face, and for the Doctor to be immersed in a combat situation where he has to directly get involved and interact with soldiers.”

Mark wanted to add texture to the Doctor and Danny's relationship, which was often adversarial on TV. “There's a scene where Danny impresses the Doctor,” he explains. “The Doctor's quite happily prepared to walk away, but he's testing Danny to see what Danny will do, and it's Danny who's beseeching him that they've got to help. And going into that, he's talking about the nature of being a soldier and what his approach to it was, which we don't really see on screen.”

Osgood's adventure is *Field Trip*, written by Una McCormack.

“My original idea was to do something like *The Champions*,” says Una. “It's a classic 1960s adventure show about people with special powers, and they're involved in a peacekeeping group based in Geneva. I suggested it to Matt [Fitton, the script editor] because Osgood's involved in these top-level, high-ranking organisations. He said, ‘Well, that probably goes a bit too close to the *UNIT* series. So why don't we do that... *in space*?’

“The fun thing about *The Champions*, of course, is they've got no budget,” she continues. “So to make it glamorous, they'll use a bit of stock footage and say they're in New York, Geneva, Montevideo – and you know they've not left the studios in Hertfordshire! So that was the feel I wanted behind it: a big, glossy, fun adventure that shifted from location to location. ‘This is the capital of a multibillion-species civilisation’... ‘This is a backwater world where shenanigans happen’...”

The story takes Osgood outside her comfort zone. “She's ready to get stuck in and have a go and be brave, and is very excited and thrilled, but it's a bit more in Technicolor than perhaps she was prepared for,” says Una. “So I think she's a bit overwhelmed by it all – there's lots of sucking on the inhaler, and that kind of thing. But she rather sweetly rises to the challenge.”

FINDING THE VOICE

“I remember being taught so excellently by Jon Culshaw that, for every voice, he finds a hook which draws you into the character,” explains Jacob Dudman. “And for me, with Peter Capaldi, it's when he's very serious and very deep. For some reason, I'm able to tap into that easier than when he's being slightly elated and higher-pitched, getting more squeaky.

“His voice is less predictable than Tennant's and Smith's, as well. He almost, at times, went Tom Baker-esque. And it's trying to capture that little Scottish essence, but without going full Scottish, because I don't think a generic Scottish, Glaswegian accent actually does him justice. He's a bit more alien than that.”

The Twelfth Doctor was more volatile than his two immediate predecessors, and Jacob says that was his favourite side of the character to play in narration. “I love all of the jumpy giraffe stuff going on, but I think it's really interesting when you have a scene where the Doctor turns from being all happy and smiley to... suddenly, the attack eyebrows engage and he flips on his head and gets really stern. It's interesting to play the Doctor who's a little condescending and telling people to shut up!”

Mandi Symonds plays the famous nurse Mary Seacole in a Crimean War story by David Llewellyn.

Opposite page: Cover art by Tom Webster.

Top: Jacob Dudman and Samuel Anderson.

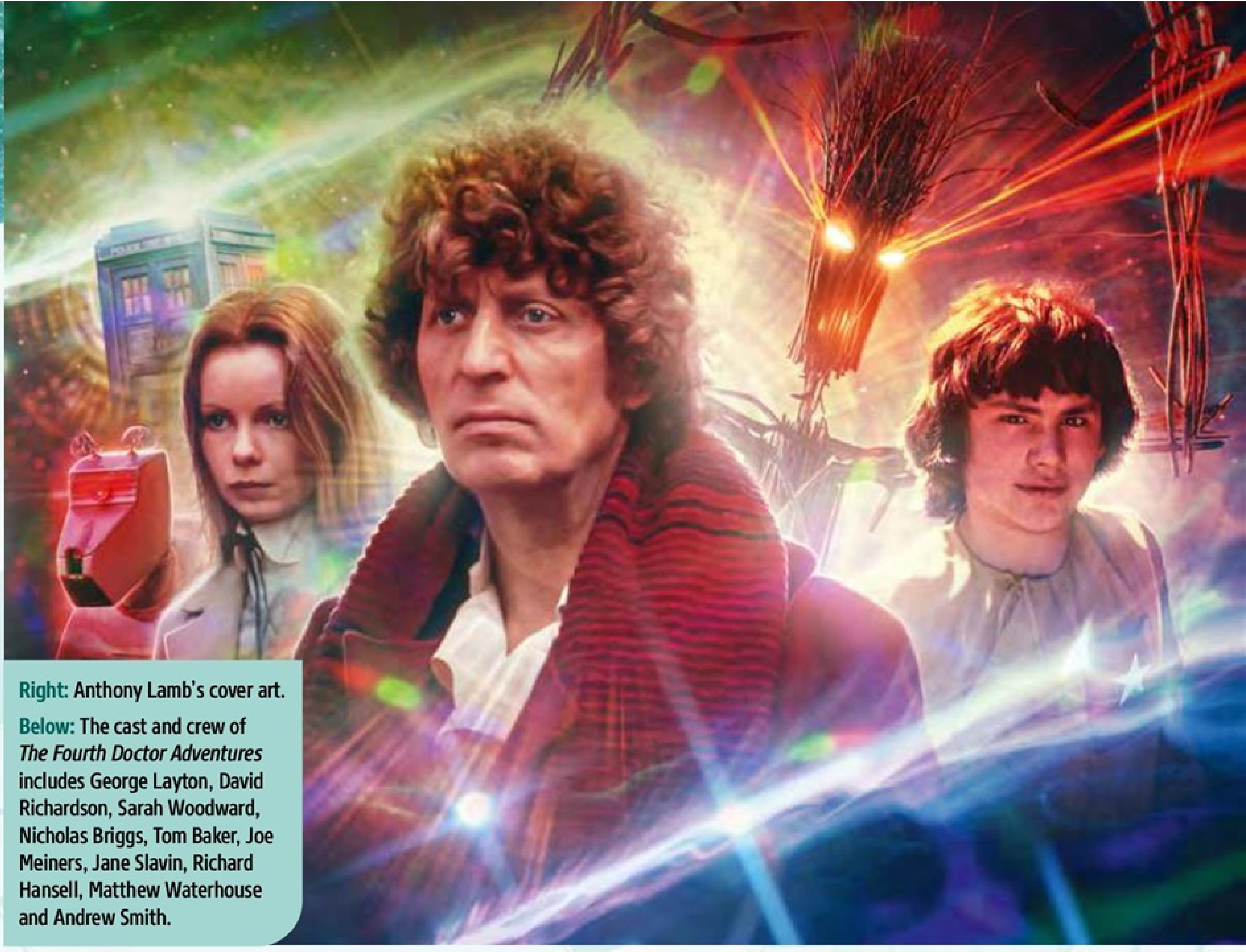
Above inset: Samuel as Danny Pink in *The Caretaker* (2014).

Left: Mandi Symonds and Jacob.

Right: The Doctor (Peter Capaldi) and Osgood (Ingrid Oliver) in *The Zygon Inversion* (2015).

The Fourth Doctor Adventures

Series 9 – Volume 2



Right: Anthony Lamb's cover art.

Below: The cast and crew of *The Fourth Doctor Adventures* includes George Layton, David Richardson, Sarah Woodward, Nicholas Briggs, Tom Baker, Joe Meiners, Jane Slavin, Richard Hansell, Matthew Waterhouse and Andrew Smith.

The ninth series of *The Fourth Doctor Adventures* concludes in February with a world of witches and a planet-sized puzzle. As with January's Volume 1, both stories are set during *Doctor Who*'s 18th TV season, when the Doctor and his companions were trapped in the pocket universe known as E-Space.

"I was asked to do something erring towards the supernatural – something a bit more on the Gothic side – which isn't a natural fit with the E-Space trilogy," says Alan Barnes, writer of *The Planet of Witches*. "You can't use any of our conventional Gothic things, because E-Space isn't supposed to be related to our space. With *State of Decay* [1980], the vampires had come from our universe – there was no tradition of vampires in E-Space. So I couldn't use any tropes that are from our reality; they had to be unique to E-Space.

"I also didn't want to go too medieval," he adds, "because Season 18, *State of Decay* excepted, *isn't* particularly medieval. Even in *The Keeper of Traken* [1981], it's a technologically sophisticated civilisation; everything is just buried beneath a fascia. My tone was 'witches in a *Blake's 7* universe'. Some of the characters – the witchfinders and so on – are almost *Blake's 7* characters."

> "I was asked to do something erring towards the supernatural..."
>
> ALAN BARNES

Needing a monster for his story, Alan hit on the image of walking broomsticks. "When I was a kid, we had a record of the music from Walt Disney's *Fantasia*, and it included *The Sorcerer's Apprentice* – which, if you know the film, is the bit where these brooms start multiplying. It's a fantastic, amazing sequence. So that was playing in my head – and actually I was playing a bit of the *Sorcerer's Apprentice* music while I was writing it, just to get myself in the mood for it. If you can find a really strong visual idea for the monster, the whole thing does seem to take life, because you start to see it in a really concrete way, and the choreography of the scenes becomes much tighter. So I'm quite pleased with my broomsticks!"

BIG FINISH
RRP £24.99 (CD), £19.99 (download) **RELEASED** February

Written by **Alan Barnes, Andrew Smith**

STARRING
The Doctor **Tom Baker**
Romana **Lalla Ward**
Adric **Matthew Waterhouse**
K9 **John Leeson**
Crone **Abigail McKern**
Anjlis **Lauren Cornelius**
Raxxil **Michael Simkins**
Yggra/Tiresias/Familiars **Sam Clemens**
The Engineer **Nicholas Woodeson**
Regis Tel **George Layton**
Anla Jessik **Sarah Woodward**
Jonas **Timothy Blore**
Enforcers/Captain of the Guard **Richard Hansell**

Andrew Smith's *The Quest of the Engineer* takes place on a planet that can be reconfigured. "That's the core of the idea: a planet with interchangeable bits," says Andrew. "The original pitch was called 'The Jigsaw Planet'. I had this image of the Doctor, Romana and Adric on these interchangeable things as they were moving around, and people chasing them, and them having to jump from different levels. When they first see it, it looks like a rock, but these interchangeable pieces can move around, and suddenly from rock you've got fields being harvested, as far as the eye can see. I wanted to get across a sense of real scale. It meant I could have some really off-the-wall ideas and just let my imagination run. It's probably the most fantastical thing that I've done – it really stretched my imagination, in terms of the planet and what it could be.

"But it's also very dark," he adds. "It starts off quite lyrical. I think all the early scenes, particularly with the character of Regis, are kind of light-hearted; there's quite a lot of humour in them. And then it's quite nice to suddenly make people go, 'Oh my God, this is dark. What's going on here is really quite horrible.' You don't want something that's the same tone all the way through. You don't want people just comfortably carried along by a story. You want to have things that will grab their attention, things that will jump up and surprise them along the way."

Torchwood: Dissected

Martha Jones is back! Freema Agyeman makes her first Big Finish appearance as the Tenth Doctor companion turned UNIT medic in *Dissected*, a *Torchwood* story by Tim Foley.

"I asked James [Goss, the producer] if I could do another *Torchwood*, and he said, 'Yes, how would you like to bring Martha back?'" Tim recalls. "I was like, 'Is she coming back?!' And James was like, 'We have no idea. But it would be great if we got a script together that we could put in front of her.' So when I was writing it, it was half for Martha and half, potentially, for 'unnamed UNIT doctor'. But I'm glad she said yes, because it really quickly became a character thing *about* Martha; it would have been very weird if it wasn't her."

Dissected reunites Martha with Gwen Cooper, whom she worked alongside in the second season of TV's *Torchwood*. "Because we were putting her with Gwen, it was really about 'compare and contrast'," says Tim. "Gwen is all heart, maybe a bit impulsive, and Martha – especially at this stage in her career, being in UNIT – is a little more head.

"It's probably not a Martha that's been fully depicted on screen," he suggests. "I feel like she was a little more carefree when she was in the TARDIS. In her *Torchwood* episodes, she's sensible and she's in control. But here, she's a little more into the UNIT system, and maybe that's not a good thing for her. That's something that the audio explores."

We know from Martha's final TV appearance – the 2010 *Doctor Who* episode *The End of Time* Part Two – that she eventually leaves UNIT to go freelance with Mickey Smith. "Martha's somebody who is dissatisfied with UNIT, but she doesn't realise that yet," says Tim. "This is before she's gallivanting around with Mickey and a big gun, so it's kind of like, 'What made her change? What made her not join Torchwood? What made her carefree again?' That's what we're dipping into."

The story starts with Gwen bringing Martha a dead body. "It's sort of like an autopsy in real time," Tim explains. "This is Martha at the top of her game. She's really clever. When she first came into *Torchwood*, she was there for an autopsy, and she was great at that. So I just thought, 'Let's have her be amazing. She knows what she's doing.' And to butt that up against Gwen's feelings and intuition – that was more of the 'heart versus head' thing."

When Tim pitched the autopsy concept, James suggested telling the story from the dead body's point of view. "Instantly I was like, 'Oh yes, that really clicks it into place'," says Tim. "I think it does definitely stem from my playwriting roots – putting two people in one room together and just seeing what unfolds.

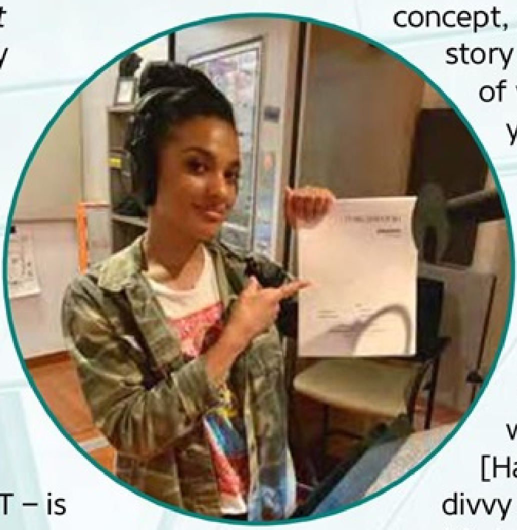
"It was quite tricky to write," he admits, "because I had to work a lot with James and Scott [Handcock, the script editor] to divvy it up. A lot of it might feel like one big long scene, not cutting away from them. We were talking about it in visual terms – doing things in one big, single shot.

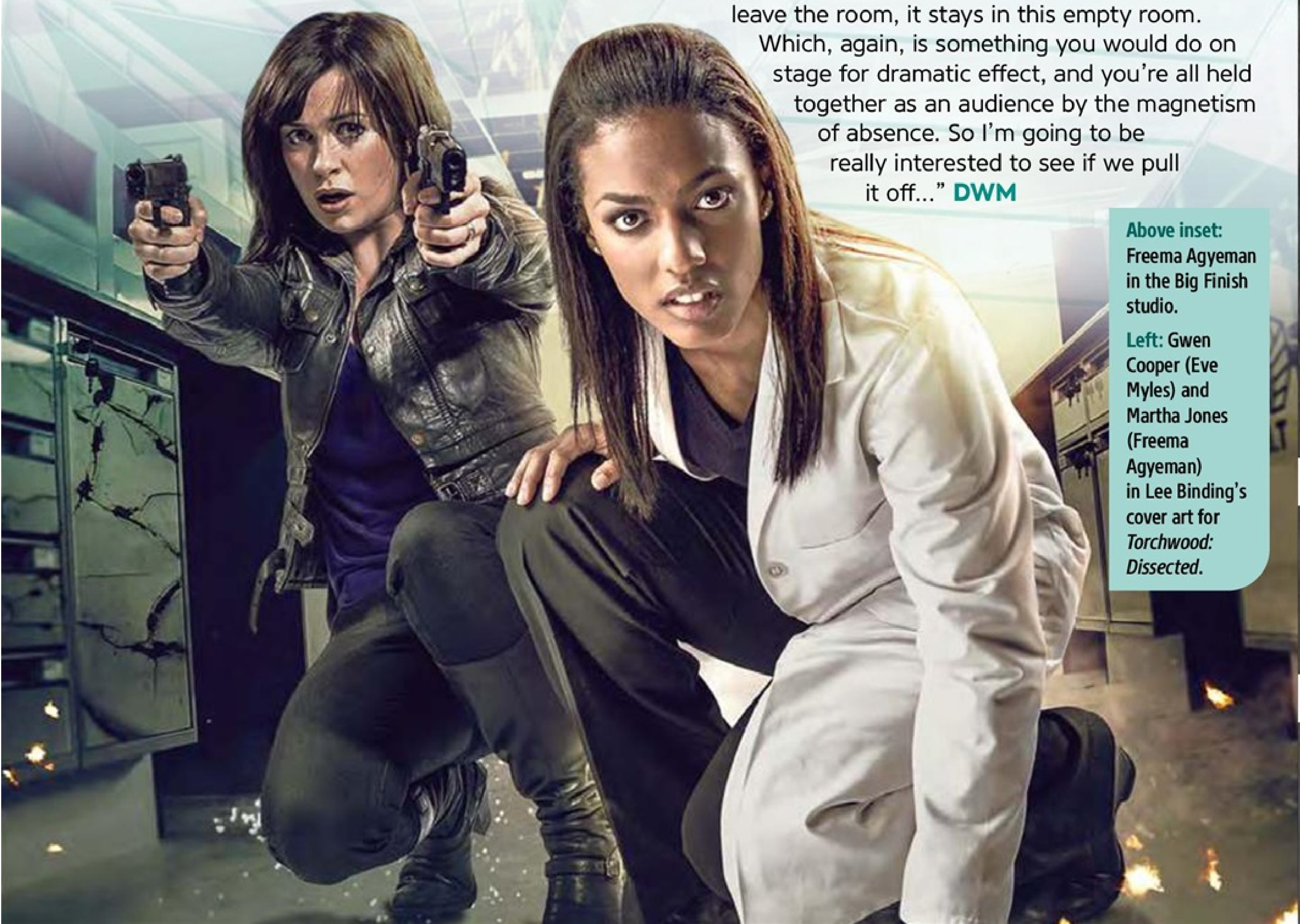
"The perspective, I think, is the other experimental thing. We've got Martha back and it's not from her perspective – it's from the perspective of a corpse! So when they leave the room, it stays in this empty room. Which, again, is something you would do on stage for dramatic effect, and you're all held together as an audience by the magnetism of absence. So I'm going to be really interested to see if we pull it off..." **DWM**

BIG FINISH
RRP £9.99 (CD), £7.99 (download)
RELEASED February

Written by **Tim Foley**

STARRING
Martha Jones **Freema Agyeman**
Gwen Cooper **Eve Myles**





Above inset: Freema Agyeman in the Big Finish studio.

Left: Gwen Cooper (Eve Myles) and Martha Jones (Freema Agyeman) in Lee Binding's cover art for *Torchwood: Dissected*.

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- *Gallifrey: Time War 3* by Helen Goldwyn, David Llewellyn, Lou Morgan
  Big Finish £22.99 (CD), £19.99 (download)
- *The Fourth Doctor Adventures: Series Nine – Volume Two* by Alan Barnes, Andrew Smith
  Big Finish £24.99 (CD), £19.99 (download)
- *The Doctor Chronicles: The Twelfth Doctor – Volume One* by David Llewellyn, Una McCormack, Lizbeth Myles, Mark Wright
  Big Finish £22.99 (CD), £19.99 (download)
- *Torchwood: Dissected* by Tim Foley
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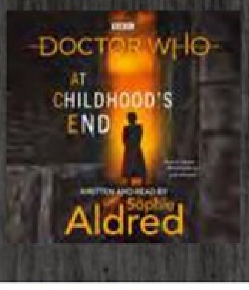

Thursday 6 February

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  BBC Audio £20 (CD), £9 (download)
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  BBC Audio £10.99 (download)
- *At Childhood's End* [written and narrated by Sophie Aldred]
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BOOK

Thursday 6 February
At Childhood's End
by Sophie Aldred
BBC Books £16.99

MAGAZINES

Thursday 6 February
- **DWM** 548 Panini £5.99

The DWM Christmas Quiz ANSWERS

"Always good to get fast answers," observed the Doctor in *The Witchfinders*. In the same spirit, here are the answers to last issue's quiz...

Compiled by **JONATHAN MORRIS**

SANTA TELL ME

1) The actors who played them all featured on the 2019 Children in Need album *Got it Covered* – Jim Broadbent, David Tennant, Olivia Colman, Suranne Jones, Jodie Whittaker and Shaun Dooley.
2) They were all referred to as demons (or dæmons, if you prefer).
3) They've all portrayed sinister clowns (Bradley Walsh as Odd Bob in *The Sarah Jane Adventures*).
4) The actors who played them all appeared in Russell T Davies' series *Years and Years*.
5) They were all referred to as being impossible: the impossible planet, the impossible astronaut, the impossible girl and the impossible opponent.

DON'T SHOOT ME SANTA

6) Dean in *The Woman Who Fell to Earth*.
7) Dan Cooper in *Kerblam!*
8) A policeman in *Resolution*.
9) Frankie in *Arachnids in the UK*.
10) Morax in *The Witchfinders*.

EVERY DAY'S LIKE CHRISTMAS

11) Bill Turnbull in *The Wedding of River Song*.
12) Ace in *Ghost Light*.
13) Donna in *The Unicorn and the Wasp*.
14) The Doctor in *The Girl Who Died*.
15) Ben in *The Power of the Daleks*.
16) The Zygon McGillop in *The Day of the Doctor*.
17) Yasmin in *Rosa*.
18) Nardole in *Extremis*.
19) Elton in *Love & Monsters*.
20) The Doctor in the 1996 TV movie.

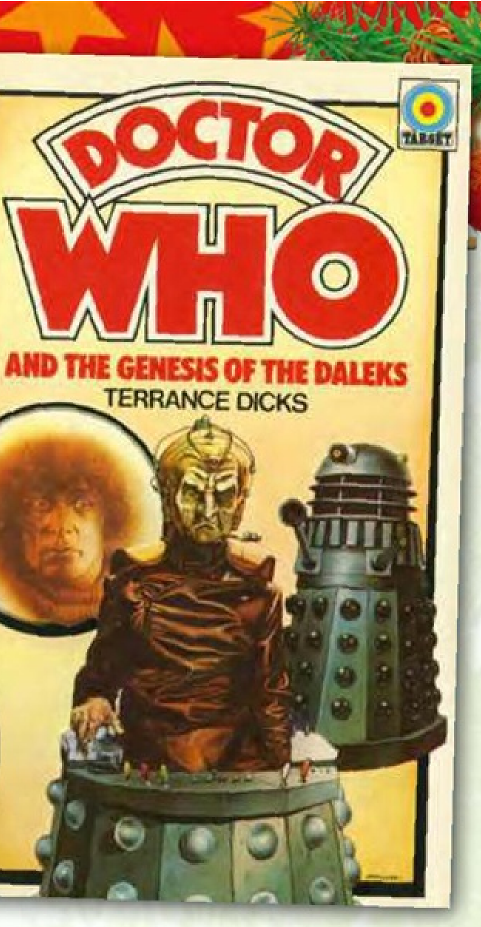
BBC
DOCTOR WHO
BETTER WATCH OUT

THE NEW ADVENTURES
Doctor Who
CHRISTMAS ON A RATIONAL PLANET
LAWRENCE MILES

CHRISTMAS WRAPPING

21) The LP edition of the Big Finish audio *Spare Parts*.
22) The BBC Book *The Silent Stars Go By*.
23) The Big Finish short story collection *A Christmas Treasury*.
24) *The Box Under the Tree* from the Panini *Doctor Who Storybook 2008*.
25) The BBC Book *Big Bang Generation*.
26) The Big Finish audio *Death in Blackpool*.
27) The Big Finish audio *The Chimes of Midnight*.
28) The **Doctor Who Magazine** comic strip *The Professor, the Queen and the Bookshop*.
29) The Big Finish audio *Better Watch Out*.
30) The Virgin *New Adventures* book *Christmas on a Rational Planet*.

HUMANIAN
GALLIFREY



I WANT AN ALIEN FOR CHRISTMAS

31) Spoken by Salamander at the beginning of Episode 2 of *The Enemy of the World*.
32) Spoken by Mags at the beginning of Part Three of *The Greatest Show in the Galaxy*.
33) Spoken by the Black Dalek at the beginning of *Flashpoint,* episode six of *The Dalek Invasion of Earth*.
34) Spoken by the Co-Pilot at the beginning of Part One of *The Horns of Nimon*.
35) Intoned by Lupton and others at the beginning of the omnibus repeat of *Planet of the Spiders*.

CHRISTMAS IS GOING TO THE DOGS

36) C, B, D, A. (Answers D, C, B, A are also correct, as Sarah likes to sit on two different dry stone walls.)
37) Sarah is in a car, which nearly crashes into a tractor.
38) Her parents were killed when their car crashed into a tractor (see *The Sarah Jane Adventures: The Last Temptation of Sarah Jane*).
39) K9 previously sang *We Wish You a Merry Christmas* on a BBC blooper tape, during the recording of *The Armageddon Factor*.
40) Larry Grayson turned to the audience and deadpanned "I can hardly wait" to much amusement.

POLICE PUBLIC CALL BOX

CHRISTMAS ISN'T CHRISTMAS TILL YOU GET HERE

41) *The Chase* – 'The Chase Was On'.
42) Six – *The Christmas Invasion, The Runaway Bride, Turn Left, The End of Time* Part One, *The Power of Three, Last Christmas.*
43) Wilfred Mott was suffering from Spanish Flu (see *The Sontaran Stratagem*).
44) *Never Too Late,* in *The Idiot's Lantern.*
45) Guinevere is a satellite network.
46) *The Runaway Bride*.
47) Minnie Hooper was locked inside a police box.
48) Amy and Rory dress as a police officer and a Roman soldier.
49) A chimpanzee in a suit holding a violin.
50) 2 Bloomsbury Lane, London, N31.
51) The Racnoss from *The Runaway Bride*.
52) The titles of those stories all occur in dialogue during the course of the story.
53) King Hydroflax, Ramone and the Doctor.
54) A bit of a trick question this! 'Doctor Mysterio' was how *Doctor Who* was announced to viewers in Mexico in the 1960s.
55) The First Doctor threatened both Susan and Bill with "a jolly good smacked bottom".

CHRISTMAS WAS BETTER IN THE 1980s

56) Peter Glaze and Leslie Crowther in *Crackerjack*.
57) Ronnie Barker as Worzel Gummidge in *The Two Ronnies*.
58) Jim Broadbent in the *Victoria Wood: As Seen On TV* Special.
59) *Christmas at Dr Who's* was a sketch on *Dead Ringers.*
60) Ricky Gervais as Schlong in the *Extras* Christmas Special.

DO YOU HEAR WHAT I HEAR?

61) Tom Baker in **DWM** 534.
62) Jodie Whittaker in **DWM** 539.
63) David Tennant in **DWM** 539.
64) Christopher H Bidmead in **DWM** 536.
65) David Banks in **DWM** 537.

THE GIFT THAT KEEPS GIVING

66) Chapter 1 of *Doctor Who – An Unearthly Child.*
67) Chapter 12 of *Doctor Who and the Genesis of the Daleks.*
68) Chapter 14 of *Doctor Who and the Day of the Daleks*.
69) Chapter 1 of *Doctor Who and the Dalek Invasion of Earth*.
70) Chapter 2 of *Doctor Who and the Android Invasion*.
71) Chapter 7 of *Doctor Who and the Deadly Assassin*.
72) Chapter 4 of *Doctor Who and the Talons of Weng-Chiang*.
73) Chapter 3 of *Doctor Who and the Web of Fear*.
74) Chapter 6 of *Doctor Who and the Carnival of Monsters*.
75) Chapter 4 of *Doctor Who and the Nightmare of Eden.* **DWM**

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#27: Bert the landlord

The Dæmons
(1971)

The new vicar, Reverend Magister, he dun't hang about! He's only been here a few weeks and he's already joined the darts team and formed a Satanic cult. These modern vicars, eh? He popped into The Cloven Hoof the other day to promise me whatever I wanted if I obeyed him in all things without question, which seemed reasonable enough. Apparently he wants to summon a day-eemon, which is like a demon but spelt slightly differently.

Anyway, after those television people came down and opened up the Hump, all hell has broken loose. Quite literally! There's been storms, earthquakes and heatwaves, which has put the wind right up my chickens, I can tell you. Worse thing of all, though, is that the army lot have set up shop in my pub, helping themselves to my spirits without a by-your-leave. The worst of them is a chap who calls himself the Doctor, who the Reverend tells me is his mortal enemy. He sent me off to shoot him but I lost him in the woods, so the Reverend suggested we set a trap for when he returns to the village. I've gathered together the Morris Men and told them to go ahead with the May Day revels – but with a twist!

"Right, lads," I tells 'em. "When you see the Doctor, grab him and tie him to the maypole."

"What, Dr Reeves?" says Dan. "But he only sorted out my Ada's waterworks last month."

"No, not Dr Reeves," I says. "The new Doctor, the one from the town, with the nose and the cape. He's a powerful black witch, innee?"

They all fall silent for a second. Then Stan pipes up, "Who told you that then, Bert?"

"The Reverend Magister."

"But he can't be a witch," says Len. "Not if he's a man."

"The Doctor *is* a witch," I tells 'em. "And like the good book says, thou shalt not suffer a witch to live!"

"You've got a gun, han't you, Bert?" says Dan. "Why dun't you just shoot him?"

"Cos that's just what he'll be expectin', innit? We have to do somethin' he won't be expectin'!"

"Ah!" says Stan. "And he won't be expectin' a load of Morris Men to grab him and tie him to a maypole?"

"Zackly!" I says. "It'll probably be the thing he's least expectin' of all! And then... we shall burn him!"

"What's that again?" says Stan. "Did you say 'burn him'?"

"Of course. He's a witch, what else are we gonna do with him?"

"It's not him I'm worried about," says Stan. "It's the maypole. We only got it new this year, and now you're sayin' we should burn it? And all the ribbons, they're only borrowed, they have to go back to the WI on Wednesday."

"Well," I says. "Have you got any other clever ideas of how we should kill him?"

"How about we build a big wicker day-eemon and burn him in that?" pipes up little Alan. "He won't be expectin' that!"

"Oh, right," I says. "And how are we gonna do that in half an hour, without any wicker? The reason he won't be expectin' it is cos we won't be able to bloomin' do it! Talk sense, Alan!"

"I know!" says Len. "Maybe we could drown him in a pond!"

"Do we have a pond, Len?"

"No, Bert."

"Do we have excavatin' equipment and time to build a pond, Len?"

"No, Bert."

"How about a little wicker day-eemon filled with bees?" says little Alan.

"No, that's a terrible idea. Right, now –"

"Hang on, though," says Stan. "If he's a powerful black witch, what's to stop him usin' his magic against us?"

"Yeah," says Dan.

"I can't see a load of fancy ribbons stoppin' him if he can summon up dark forces."

"He's not gonna be summonin' up any dark forces," I says. "Cos he ain't *actually* a witch."

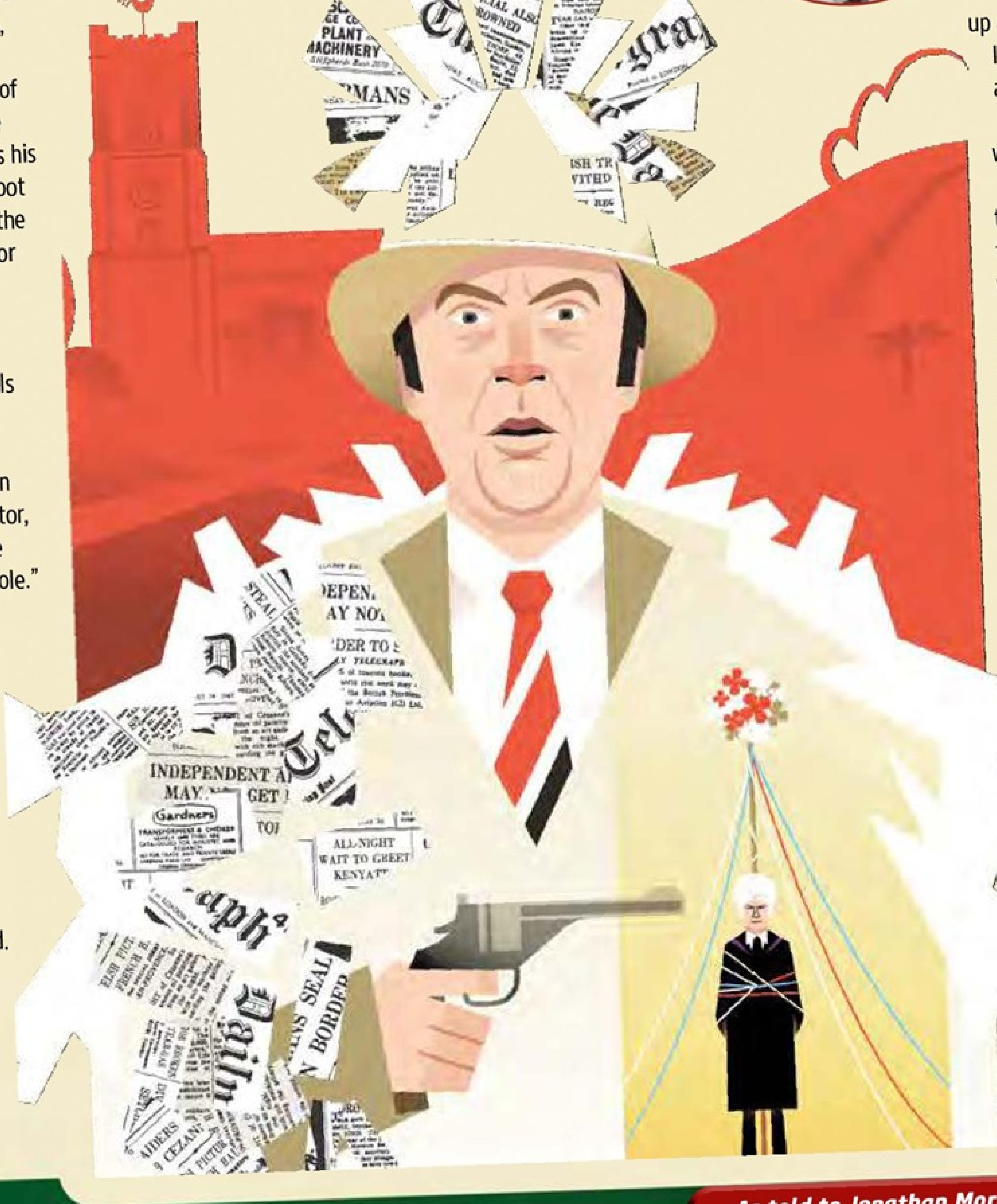
"Hang on, you just said he was!" shouts Len.

"Yeah," says Stan. "You said that was the whole rationale for burnin' him! Cos he's a male witch!"

"Look, it doesn't really matter either way. What matters is that the Reverend Magister wants him put out of the way and we don't want to let the good Reverend down, do we?"

"No," mutters Stan, Len, Dan, little Alan and the others.

"And I haven't gone to all the trouble of tearin' up last week's *Daily Telegraphs* to make this outfit for nothing. So strap on your bells, fetch your handkerchiefs and sticks, and get jigging!"



CLOVEN HOOF

As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

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